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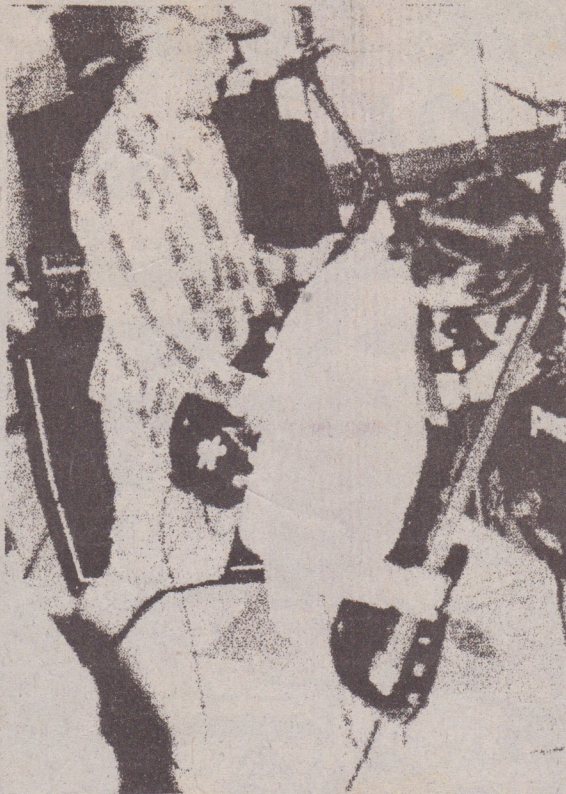
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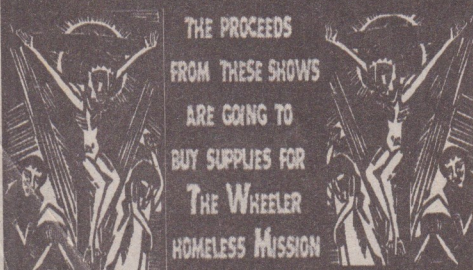
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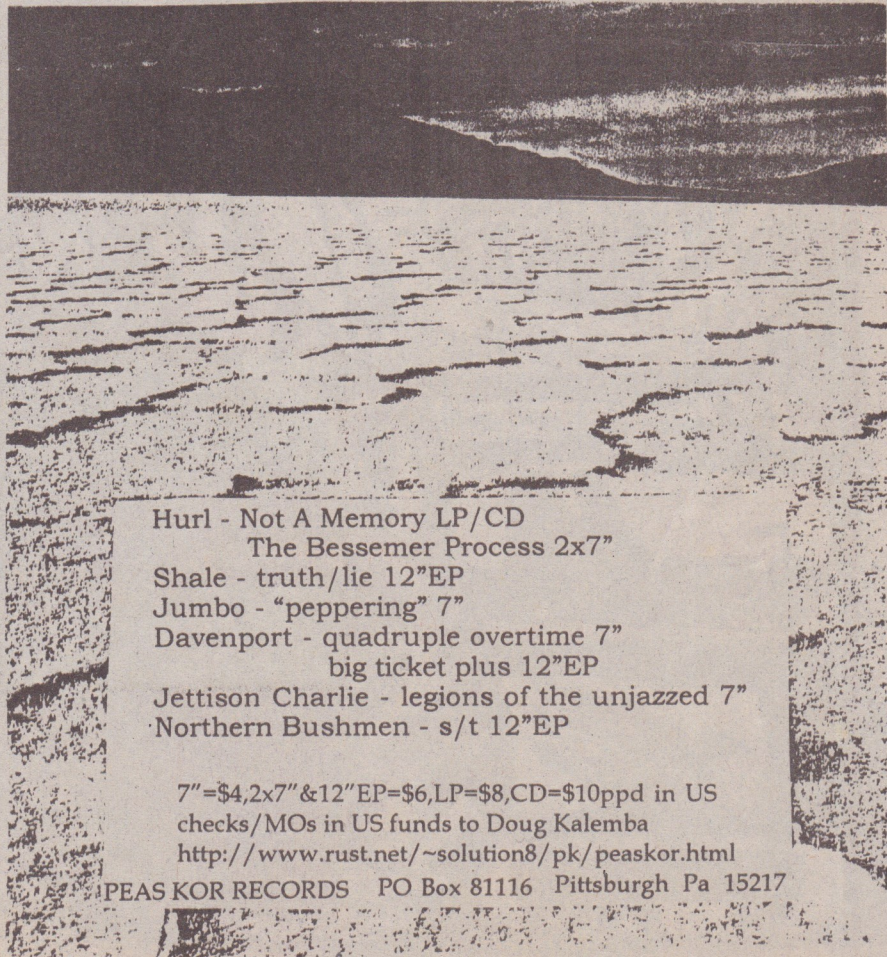
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HeartattaCk

ISSUE #15, June 1997

PRESS RUN: Issue #15: 10,000 copies

DEADLINES: *HeartattaCk* is sort of a bi-monthly/quarterly magazine. The deadline for any particular issue is the first day of the next scheduled release date. So for example, the deadline for issue #14 is June 1st. The release months are as follows:

January • March • April • June • September • November

NEW ADVERTISING RATES: Yes, the prices have changed. There are way too many ads and too many people trying to get ads in *HeartattaCk*. I was going to eliminate 1/2 page ads altogether, but decided to just double their price which should effectively do the same thing. The 1/3 page ads are also a bit more. The last few issues sold out at 10,000 copies so sooner or later the press run will get bumped up to 11,000 or 12,000 copies. Also, from now on everyone that does a 1/2 page or 1/3 page ad will be sent a copy of that issue. Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the 1st of the next scheduled release month. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition Records.

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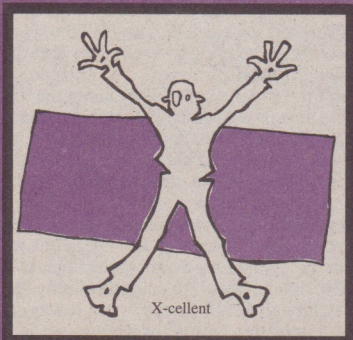
CONTRIBUTORS: Felix Von Havoc, Chris Jensen, Dan Gatewood, Rick Spencer, Ron Cambell, and a bunch of people I forgot or left out on purpose. All the photos and art that is used in this issue is credit on those pages... Dwayne Dixon did the cover art... He lives in Japan... Godzilla.

COMPUTER INFO: HaC is fully computerized. So if you can please send all contributions on disk. You can use IBM or Macintosh disks, and we can pretty much convert anything you've got to what we use. If you can't send a disk then please try to type... but if your only resource is paper and pen then we'll deal with that too. Don't send ads on disk however!

CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. If we like it then we'll print it. If you want your shit back, throw in a few stamps.

CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified! I mean it.

PRINTING: HaC is printed with soya-inks on recycled paper.



Twenty-six students sat in our Ecology Center, waiting for the great yellow "cheese bus" to arrive. Their bags, a ragged assortment of duffels and odd knapsacks and even a few clothing-filled clear plastic garbage bags, lay in neat piles. Occasionally, these possession piles would attract their anxious stares. It was the first and most subtle sign of apprehension we would see. "Mr. Jensen, can we get our bags now?" isn't really a question about grabbing one's bag. It actually translates roughly to "Mr. Jensen, my bag isn't going to get left behind, is it?" For the past week, from the time they signed up for the trip, through the pre-trip meeting and up until the departure morning, no kid has shown open signs of nervousness. But you can tell that there is an overall fear of the unknown that pervades the room, affecting each kid in varying amounts.

When you are twelve or thirteen years old you have to play it cool. This is the bizarre midpoint between child and adult. You are too young to be free of overwhelming irrational fears and too old to let them be known. You now have some idea that your teachers are actually humans and not strange robots programmed to make your life hell, but just in case you have to keep some distance. It is this distance that makes teaching so difficult; often it is really hard to tell if students are enjoying their time in your classroom, because they are so reserved in expressions to their teachers. So as we all sat waiting for the bus, everyone was quiet.

Upon the arrival of the bus there was a great movement of equipment and possessions. Again anxiousness took hold, as students were eager to board. Working in groups they loaded all of the bags, food and camping equipment onto the bus and into the cars of Mr. Arezzo, a veteran camping teacher, and Mr. Rubino, our intrepid Assistant Principal. The bus seems a more familiar and comfortable place for our students; as we wound our way through the clogged streets of Bedford-Stuyvesant en route to Gateway National Recreation Area, they were laughing and talking. But the kids were calm enough for Ms. Dougherty and I to have a conversation in the front seats without constantly looking backwards. This is a special group of kids, selected from all classes based on their classwork, service to the school and overall attitude. They realize and revere the privilege that is their presence on the trip.

As we pull onto the old airstrip and approach Ecology Village, all anxiety gives way to excitement. We are met by Ranger Jeff, a perennial favorite of IS 318 campers, who takes the students in for orientation and some hokey but cool cooperative games. By the time we are setting up our campsite after lunch, many of the students are getting really into it, although some lingering fears about animals and insects are still voiced.

We ready ourselves for a hike with Ranger Anthony, who is taking us to Dead Horse Bay. The usual activity is seining, where we try to catch small sea creatures which get put in a big bucket before rejoining their ocean home before our departure. The net and several waders accompany this bucket in a large cart which a few students begrudgingly pull. We hike through a marshland area before reaching the bay. The tide is high, leaving us little beach to walk along. Half way to our seining destination we run out of beach. Faced with some serious wading or a trek through the reeds we head into the fifteen-foot tall *Phragmites* stand.

At this point the kids are challenged by the detour and become extremely excited about the bush-whacking adventure. Several of them trail-blaze a way through to the seining site, while others enthusiastically struggle to push the cart through the tall and sometimes thick reed forest. Laughs and smiles are in abundance as we claim victory over the obstacle and survive the reed

4 columns

scour the beach for different signs of life and many don waders to try seining. We catch nothing but no one seems to care. Rain ushers us back to the campsite, where we eat a communally-prepared dinner.

It is pouring rain but the students are not complaining. We are well-fed and there's still a great deal of excitement about various activities-to-come, including the night hike and trust walk. We don't let on that such events may be canceled due to the weather. Such conditions worsen as the sky opens up to release lightning and thunder in the near distance. The kids huddle underneath the campsite enclosure while I wade across the field to the Ecology Village building in search of a ranger. I find no one and realize that the rain has turned into small pellets of hail. Back at the campsite everything is wet. High winds have blown the rain into the tents, and we are all ready to abandon ship. There are a lot of young faces with "so what do we do now?" looks on them.

Luckily, we are rescued by Ranger Jeff, who ferries students to the dry, safe building in a large passenger van. I get several comments from my kids that amount to a jab: "good thing that Ranger Jeff came to save us Mr. Jensen." Many of our campsite traditions have been drowned by the weather, but Jeff recreates a campfire with a lantern in the middle of

the dark gymnasium. We sing some of the campfire favorites that have thrilled generations of campers. A particular gem entitled "Shaving Cream" never fails to amuse. It has many verses, all of which go something like this:

*A baby fell out of a window, I feared that his dear head would split,
But luck was with him this morning, 'cause he fell in a barrel of shhhaving cream...*

The very possibility that the song might contain the word "Shit" has almost every student rolling with laughter.

After the laughter comes fright, as a series of typical "Cropsey" ghost stories are told by Jeff. Although the stories are not particularly scary, Jeff does have the absurd ability to scream very loudly in very abrupt bursts. This sets the kids off. They fall into two camps, those who begin to cling to each other and those that still maintain "this isn't scary." The two camps finally merge as I tell a really corny story about the VASHER, a horrible person who calls you on the phone in a hideous transylvanian voice to tell you that he is several miles away, then several blocks, then across the street. Anticipation increases as the Vasher asserts his proximity and intent to arrive soon.

Ranger Jeff is conspicuously missing as the Vasher story progresses. Suddenly, he jumps out of a dark corner of the gym with a mannequin in hand. The kids lose their minds, giggling uncontrollably in shock-fright. Although I didn't know when it was coming, I had anticipated this gesture of horror as it is a perennial trick of Jeff's. One wonders if mannequins are issued by the National Park Service. After this great scare the humor of the Vasher, who eventually arrives at your doorstep to proclaim "I am the Vasher, I come to vash your windows" does little to dispel the overall fright effect.

With the skies cleared we venture outside and the students have lost all reserve and cool. They cling to each other, laughing the whole time, undeniably freaked out. Ranger Jeff leads us on a dark walk through the woods. No one is allowed to bring a flashlight, because there is more than enough ambient light to see. Boys who might otherwise call each other "faggots"

for any contact with another male now cling to my arm, sometimes to the point where I have difficulty in walking. On occasion Ranger Jeff lets loose with his patented scream, but for the most part our walk is fright-free. Still, the students are looking around every corner for another mannequin to jump out.

The initial charge of the fright is beginning to settle out; we have been walking through the woods for about twenty minutes now. We stop in a small glen of pines where it is very dark. Ranger Jeff instructs the students to look at his face. By now they have lost all faith in him and anticipate another scream. Instead, he puts something in his mouth and bites down on it. Tiny blue sparks come out of his mouth. "How did he do that?" is the question that rumbles through the group; they find out, as everyone is given a wintergreen lifesaver to chew on. Suddenly we are all fire-breathing demons with exceptionally good breath.

My escorts have now let go of me. We walk a little further, and again stop in dark clearing. Mr. Arezzo leads the group through an amazing demonstration of perception. Lighting a candle, he instructs us to cover one of our eyes and stare at the light with the other. Ten minutes before such a request would have been viewed with great mistrust, but by now the kids are with us, and comply. After two minutes the candle is extinguished and we uncover our eyes. For the next five minutes we experience a bizarre split vision. Each eye adjusted to differing lights, we get an idea of how our eyes change to adapt to the nighttime darkness. The group is still surprisingly quiet, but I get the sense that amazement has replaced fear as the silencer.

The final event of our night hike is the trust walk. After all of the ghost stories and fear we have been walking in a tight group through the woods. We now ask the students for trust. I explain that we have spent the last day cooperating, working together to survive under conditions we are not accustomed to. I suggest that under ideal conditions this is the way to survive through life, working together with and seeking support from members of a community. I then propose that even with a supportive community, there are times when every person has to face difficulties alone, to walk alone, for a short distance or time. I explain that the ghost stories are over. I tell the students that I will be walking a short distance down the path and will wait for them. The group will wait together in silence with Ms. Dougherty and Mr. Arezzo. Their challenge is to cover that short distance alone. No one is required to make the walk.

I love that quiet, peaceful stroll in the middle of the dark woods alone. I enjoy the companionship of friends and family, but every once in awhile I must walk alone. I won't lie to you, I too am scared by things that I can't see; so as I move along a dark path, I see things. But I am learning to face the possibilities and probabilities of risk and adversity in my life, so these fears only make my triumph over them more satisfying. I did a trust walk just like this on a school camping trip when I was thirteen. It took me this long to realize the power it gave to me.

I don't know if my students will ever feel the empowerment that I do. But they were all extremely proud when they made it to the end of that hundred-foot dark pathway and found themselves back at our campsite with a campfire still lit even after all that rain. All but two students chose to make that walk alone, even with the mannequin and the Vasher and Cropsey still fresh in their memories. Victory? Over s' more there was no need to discuss victory.

Twice a year I become a serious head-case running around to get everything together for our school camping trip. Days before the trip I am a bundle of nerves. I worry that I have forgotten something really important. I worry that it will rain, oblivious to the fact that it *always* rains. For some unknown reason I just worry. I spend countless hours in and out of the school making sure that every item on an ever-growing checklist is obtained. I have to confirm with ten different parties: the bus company, the rangers at the campsite, the school cafeteria, the other teachers that go on the trip, among others. I run myself into the ground and then all of the sudden we are there.

Years ago someone had the foresight, inspiration and compassion to plant an evergreen forest next to the old taxiing runway for Floyd Bennett Field. The historic old airstrip had been turned over to the National Park Service for use as a recreation area, and someone realized that this was a perfect spot to take New York



City kids camping. You are still in Brooklyn as you pull in deep breaths of clean air that hints of the nearby ocean. Only miles away are a major parkway, the legendary Coney Island and Brooklyn's largest mall. But you wouldn't know it. As soon as we arrive I am treated to peace, an enduring peace that remains un-phased by rain, hail, and even students who wake up at six in the morning. It feels as if you are a hundred miles from civilization. And to my students, it is a world away from their homes, even if it is only a short bus ride away. These are the experiences that a thirteen-year-old remembers. This is why I teach.

Ok, so this month I was going to write a whole bunch about the sorry state of hardcore these days, but am now experiencing some major blockage (of the writers block variety, not whatever it is that your sick mind just dreamed up). So you'll have to wait until next issue (maybe next year?) to hear my rant on this subject. Until then make this recipe many times, it will make you happy (as everything stolen from the tofu cookbook should). Sauté one medium sized onion, chopped, in a couple of table-spoons of oil until transparent. Now add 3/4 of a pound of crumbled tofu, 1 teaspoon salt, 1 teaspoon chili powder, 1/4 teaspoon black pepper, dashes of cayenne pepper. Fry all this for about five more minutes. Turn off the stove and add 2 cups of canned or frozen corn (might want to thaw), 18 black olives (chop 'em up a bit first), and 1/2 cup water. Pour into an oiled casserole dish so that its about 3/4 to 1 inch thick. In a different bowl mix 3/4 cup corn meal, 1/4 cup flour, 1 tablespoon sweetener, 1 teaspoon baking powder, 1/2 teaspoon salt, 1/4 teaspoon baking soda, 3/4 cup soymilk, and 2 tablespoons oil. Pour this over the top of the other stuff in the casserole dish and spread evenly. Bake at 350 degrees for about 25 minutes or until the cornbread is golden brown.

PHOOD BY BRETT HALL



There is a process going on today that at the best times is misunderstood by most but is more generally ignored or neglected despite the enormous implications posed. In 1994 the World Trade Organization (WTO) was created from, and to further, the original principles of the General Agreement on Tariffs and Trade (GATT), or international "free trade" policies. The notion of "free trade" between nations would at first glance seem a common-sense policy. In theory, according to the proponents of free trade, the fewer obstacles to international trade, the greater the wealth for participating nations whose citizens ultimately benefit through an increase in jobs, rising living standards, and so on. The WTO serves to allow the smooth interaction between its one hundred and seventeen member countries whose predictable relations also enhance order into the international system. The WTO itself is an institution created, manipulated and wielded by corporations to actively further their interests of money, resources and power at the expense of a broad range of issues, including the environment and human rights. As we shall see, the WTO essentially serves the powerful interests of transnational corporations, increasing the concentration of wealth into the hands of the few, and furthering the exploitation of the poor by the rich.

Employment of WTO policies by transnational corporations capitalizes on poverty, abuses low environmental, safety and wage standards, and

exploits the economies of developing countries and natural resources to suit their own ends and to protect their own interests. Phrases employed by powerful corporations and states such as "greater efficiency" and "rapid development" in terms of free trade are deceptive and dangerous misnomers that misrepresent the true exploitative character of such corporations.

A few months ago on British TV, I was watching a documentary about "trade liberalization." The scenario was that the British Government was being critiqued for allowing British companies to import Malaysian timber for use in household products that originated from Malaysian Rainforests. The Rainforests were being cleared to supply Western commodities, and a number of British politicians traveled to Malaysia to foster closer trade relations and to see the results of free trade for themselves (deforestation being an "unfortunate" side-affect). I was dismayed that the politicians did not wish to connect the relationship between environmental issues and free trade policy, displaying open neutrality towards free trade measures, seeing environmental considerations as a matters for Malaysia's own Government to regulate themselves. This example clearly illustrates WTO policy, often expressed by politicians that free trade and the environment and separate issues.

The original GATT agreement was created in 1948 to control the flow of goods and services throughout the world, essentially serving to reduce tariffs on manufactured goods among member nations. The original idea of GATT was part of efforts to extend the US economic model of high volume, standardized production and the aggressive expansion of markets to the rest of the world, particularly to those whose industrial economies were in tatters after World War Two.

GATT, or "free trade" is sold to the public under the assumption of rising living standards, more consumer choice, and the promotion of the most efficient use of resources, people, and capital. Based upon the assumption that the best route to prosperity lies in the unrestricted operation of private firms, free trade policies essentially loosens all restraints on transnational corporations to behave responsibly and to respect social, political and cultural differences of lesser developed countries (as for example, the aggressive expansion of Coca-Cola into places such as Romania demonstrates).

An examination of the current WTO sees a club of giant corporations known as "The International Chamber of Commerce" that have been one of the most constant lobbyists during the round of GATT talks that concluded in 1994 with the formation of the WTO. Indeed the very internal functioning of the WTO sees scientific panels and working groups being staffed and

cal strategy to further the wealth of the few at the expense of the many. The WTO actively discourages attempts to set regulations or constraints on their activities that may prove a barrier to "free trade."

Trade liberalization (as opposed to trade restriction) is claimed to hold the key to environmental problems by "allocating scarce resources more efficiently and by generating wealth." However growth based on the structures of over-consumption and over-production can only accelerate a fragile development, particularly within the WTO framework, whose unbridled interests served by transnational corporations are unlikely to address potential trade obstructions such as environmental issues.

The assumption of free trade resolving global problems is a solid liberal principle echoed by state leaders. For example, opening the World Environment Day Award Ceremony in 1994, John Major praised free trade as "the answer to the world's environment problems." Increasing global prosperity was an "essential precondition to sustainable development." The formation of the WTO according to John Major was "the environmental landmark of 1993." This was later criticized by an economist stating "There was no evidence that economic growth helps the environment—indeed experience shows that the opposite is true."

The bottom line is that according to GATT/WTO policy, free trade and the environment are two entirely separate issues and that environmental issues should not interfere with trade. The WTO calls for the prohibition of a nation's ability to enforce environmental policies that may inhibit trade or serve as a "technical barrier to trade." Issues such as pollution control are seen as a cost rather than a benefit, since no economic value may be credited to policy measures designed to preserve natural resources and the health of the natural environment.

In 1991, a GATT panel established a precedent on how to deal with the environmental question. It was ruled that the US Marine Mammal Protection Act (MMPA) must be repealed since it was a barrier to free trade. The MMPA prohibited the import of tuna into the US caught in a fashion that may kill dolphins. The law was brought to GATT by Mexico who claimed they could not compete if they had to obey the MMPA. This precedent effectively lowers environmental standards by establishing the lowest common denominator between member nations in the name of preventing "technical barriers to trade."

The World Trade Organization, the World Bank, and prominent economists all oppose environmental protection through trade measures stating that it is the role of the government and not trade to protect the environment. However as we have seen, the capacity of governments to establish and enforce environmental standards are highly questionable considering the undermining WTO role of national sovereignty and domestic affairs.

The principles of "unfair" barriers to free trade also encompass broad implications of human rights issues. For example, worker's rights remain under question due to the creation of the WTO. Nations with relatively high labor standards may be challenged by developing countries with little, or no labor standards to establish a common denominator for worker's rights, again in the name of reducing potential "barriers to free trade."

The push for trade liberalization in the Philippines has undermined indigenous people's sustainable agriculture, forestry, and sustainable resource management practices, to be replaced by cash crop production. This has also resulted in land degradation, with customary ownership of land rights being taken by plantations and mining operations. This challenges the role of institutions such as the WTO in protecting and respecting the community rights of indigenous people in the face of competition from powerful corporations. In an ever increasingly interdependent economic market, many Third World nations have recognized that membership of the WTO provides them with the best guardian for membership within the international arena that is increasingly being determined by global market relations serving the interests of transnational corporations.

Present liberal critiques of the WTO acknowledge that the current employment of economic practices needs to be re-evaluated for the eventual establishment of a world economy predicted to be many times larger than today. Issues such as the environment need to be addressed, yet greater



Richard Corbridge

consulted by the world's most powerful transnational corporations. For example, the banking section was devised by the ex-head of American Express, and through the influence of such corporations, the WTO has evolved into an entity and decision making body that overrules and invalidates existing treaties of member nations, challenging state sovereignty over issues clashing with trade.

In the global market place we see five hundred companies controlling seventy per cent of world trade, eighty per cent of foreign investment, and thirty per cent of world gross domestic product (about \$300 billion a year). Over forty per cent of world trade is conducted within transnational corporations, with over half of the top five hundred companies generating more than half of the greenhouse emissions produced by global industry. The formation of the WTO has taken the process of transnational power one step further in a logi-

economic integration is called for with a common approach between the issues. However, by diluting the issues of concern and attempting to repackage them within a tighter multilateral framework, the underlying source of problems are actually strengthened, indicating a greater threat in the long-run to the issues of concern that are supposedly being addressed.

Despite liberal critiques and "alternatives" offered to the WTO, it would seem clear that you cannot transform the framework without first challenging the given framework. Present liberal critiques of the WTO assume that free trade may be transformed under a nicer and kinder capitalism. However liberals fail to acknowledge that within the WTO framework, transnational corporations no longer require, and have indeed bridged over liberal democracies to peruse their interests and power. With the increasing concentration and broadening powers of transnational corporations, the very framework needs to be challenged and not preserved. It must be realized that the liberal "alternative" that is often presented is based upon the very roots and causes of our present system. If we are to get to the heart of the issues at stake, we must go beyond criticizing the WTO and criticize capitalism.

The proponents of free trade often claim that global problems such as the environment or human rights will eventually be eradicated by the supposed global wealth created and furthered by the principles of the World Trade Organization (also under the assumption of equal wealth distribution in the world, clearly a fallacy in itself). The so-called liberal "alternative" of free trade measures are firmly within the same political framework that seeks to strengthen and perpetuate market forces in an increasingly interdependent economic system, thereby maintaining and serving the status quo.

All the WTO's one hundred and seventeen member states (including all Western nations and most developed countries) are signatories to a means of external policy making. Like the North American Free Trade Agreement (NAFTA) the WTO established new international laws that can neutralize or override a nations democratically elected policies, also arming transnational corporations with unprecedented political power. Activists must be aware that domestic reform may be overturned by WTO measures if reform conflicts with international trade policy. For as long as such corporations are essentially controlling and managing the global market place through institutions such as the WTO, NAFTA, the International Monetary Fund, and the World Bank, real change seems unlikely (or extremely limited). Criticizing, for example, the policies of a particular corporation seems ineffective without criticizing the structure that determines such policies. The bottom line for activists must be that by examining and understanding the broader framework and processes in which issues lay, the greater our ability to articulate a challenge for long-term social change.

Just on a side-note, I'm currently researching for a book on the North American Free Trade Agreement and the Mexican Zapatistas. I'm particularly looking for people from Mexico knowledgeable about free trade and the Chiapas uprising to contact me. I can be reached at: PO Box 487/Bradford/BD2 4YU/UK. Email: r.corbridge@bradford.ac.uk. Adios amigos.

I have long been disenchanted by the punk scene. I make no apologies for it. Call me jaded, but I'm the one who feels a bit betrayed. Ah, I know it's just that I put way too much faith in what I thought was a social and political movement only to find out ten years later that most people just think of it as a social club with cool haircuts and bad music.

Most 'zines talk too much about the latest Ass Knucklz 7" or how witty the guys from Reckoning with the Ottoman Empire are. I think *HeartAttack* is different. I know Kent and most of the people involved with this little corner of the scene are genuinely sincere and see this as more than music and style. I think an old *No Answers*, Kent talking about how hardcore he saved his life. I relate and now it's time

for us to save a few lives.

We think of ourselves as an enlightened bunch, but now it's time to fucking ACT! "Free Leonard Peltier" stickers look good on guitars & may get you cool points, but fuck all that if you're not out there doing some thing!

I give you an option for action...

As many of you know, I am very active with rainforest issues. There are many reasons rainforests and forests in general are facing destruction.

Oil companies love to drill in rainforests. Things in the Middle East are a bit uneasy, but we feel we still have political & economic control over Latin America and Southeast Asia, so drilling there has boomed in the past decade. Shell Oil, responsible for the massacre of Ken Saro-Wiwa & others in Nigeria, is planning the same type of thing in Peru and meeting indigenous resistance. Could get bloody. Occidental Oil is drilling in Colombia and the native peoples there have declared they will commit mass suicide rather than suffer the intense cultural degradation, disease, pollution, and violence brought by development. Texaco, Total, and Unocal are collaborating with the illegal SLORC dictator ship in Burma to build a huge oil pipeline into Thailand. More on Burma later. The list of oil atrocities continues.

Cattle ranching and big agriculture are the biggest threat to rainforests, but don't let people tell you how horrible it is that "those Brazilian Indians are burning their forests so they can eat." They're burning their forests so that you can eat luxury items. Next time you sit down to breakfast and pour yourself a glass of orange juice, look at the label. "Oranges from Brazil," more often than not. Cut a banana and put it over your cereal and look at the sticker. Costa Rica, Honduras, Guatemala. Bet your coffee is from Colombia, Nicaragua, or some other colonized rainforest country. Huge tracts of rainforests are cut down for monocultured plantations. I think we all know a little about rainforest beef, but most Americans believe McDonald's & Burger King when they say their beef is from the US. Truth is, that beef is only stamped "USDA" when it passes through Miami. The tragic thing about clearing rainforests for intensive agriculture is that it simply doesn't work. The soil is horribly infertile, oddly enough, and within 4-7 years the rancher must move on to another plot.

Obviously, the trade of rainforest wood is another major cause of destruction. Loggers are, technically not the biggest destroyers of the forests, but indirectly they are. See, the loggers punch the roads through the wilderness, leading the way for ranchers, and oil and gold explorers.

Mahogany is perhaps the worst case scenario. Latin American Mahogany is quickly becoming endangered due to over-exploitation by the US and European furniture and casket makers. Mahogany is also used for boats, millwork, and even toilet seats. Because it is so rare, loggers often invade indigenous or wildlife reserves, sometimes killing those who stand in their way. At least eight Brazilian tribes have lost members at the hands of illegal mahogany loggers.

Most of the Brazilian exports are illegal, and the US is the leading importer. The UK launched an anti-mahogany campaign several years ago which has paid off. Their imports are down because the word is out that mahogany is murder.

We have just scored a major victory recently, as the US and Bolivia have joined forces to list mahogany as a threatened species through CITES, which is the international entity which governs the trade of endangered species. I'm proud to say that this decision came about as a result of a demonstration EarthCulture (the organization I co-founded) lead in front of Al Gore's office. Advisors were called into the White House, and just a few weeks later, the proposal was made. If the pro-

posal passes internationally, this will mean only sustainably cut mahogany will be available—a gigantic victory. But this means we need to turn up the heat even more now.

Teak is another wood endangered in the wild. Unlike mahogany, it will grow in plantations, but the world's last remaining primary teak forest is in Burma. The military junta, SLORC, is cutting down the teak forest as quickly as possible to create fast cash. International-pressure against SLORC has let them know they probably won't be in power much longer, so they are grasping at straws and taking the last of the wild teak with them.

In both these cases, we are dealing with environmental degradation, loss of species, and human rights abuses. The Brazilian government has recently placed a moratorium on new mahogany concessions, making it illegal to cut previously unlogged stands of mahogany, regardless of where they are. In Burma, the brutal dictatorship is cutting like there's no tomorrow. There may not be for them, or for teak.

In each case, it's the American thirst for luxury furniture items that fuels the destruction. If we don't buy it, it won't be cut. Though Brazil has acted to stop mahogany endangerment, if the market is there, US companies can buy as much as they want. I implore you to act in defense of the forests and their peoples and join with us in a rainforest woods boycott.

People do listen. Hell, we got the Vice President of the United States to act on this and the British Parliament is talking it over as well. It's time to for the punks to take action. We can certainly show you how and help you out. We need people to do demonstrations outside furniture stores, put on benefit shows, put out benefit records, pass out information—whatever. Just do something!

Please contact us: EarthCulture/POB 4674/Greensboro, NC 27404/USA phone (910) 854-2957

I was taking a shower this morning when I notice a small spider struggling to crawl out of the water near the drain. The spider has a thin thread connected to the shower curtain and is desperately attempting to pull itself

from the water. I start to splash water on the spider. It loses some ground and starts to float into the drain. I splash some more water at it. Soon the spider finds itself in the midst of a downward spiraling current in the center of the drain. I start to feel sadness for the spider. It is about to die. Life is so fragile. I am responsible for killing this spider. I could easily have let it live. But without thought I simply splash water on it and watch with a cold heart as it sinks into the drain. Life is cheap. Death

is but a moment away. We are all tottering on a fall, just like this spider.

I've been thinking a lot about life and death. Growing up I always thought that commitment and responsibility were devastating aspects of life. I always said I would never get married, that I didn't want to have kids, that I liked being free and independent. Punk has always had this element of independence to it that has cast a negative light on the permanent features of life. When punks get long term jobs, or get married, or have kids they always have this need to explain themselves, this need to defend themselves.

I will be thirty years old in eighty-one days. I am an adult. I still like to think of myself as a kid, but I'm not a kid. I'm a man, and I'm moving on middle age faster than I care to admit. I have some gray hair now, and I'm certainly different physically then I was when I was twenty. Mentally I don't feel that different, but I know I have changed a lot. Much of the idealism and hope that fueled my angry ways as a teenager has turned into bitterness and despair. I am cynical and my idealism is decayed and rotten.

I find a need to find some way to continue



SAVE PEABODY PARK
RICK SPENCER

I read in

the ageing process without giving up on punk rock and the hardcore life-style that I have tried to maintain for the last fifteen years. I see a lot of people going through the same things. In the last issue of HaC Kevin Doss writes about having a baby with his partner Jodi, Nate Wilson writes about turning thirty, and Dwayne Dixon writes about movement and roots. I have read about Chris Jensen's marriage, and at times Chris' columns about teaching have a hint of defensiveness in them; as if he needs to justify the fact that he is a teacher to the punk world. There are many of us out there trying to make sense of this.

I guess when I was eighteen that this need for freedom and independence was necessary. It felt good. But as I get older I see the gaping flaws in that life-style. I don't want to travel, or wander the planet. I prefer long term friendships, and relationships. I have no problem with commitment, and responsibility. In fact I think those things give my life some sort of vague meaning. We as a community are getting older. True, as most of us get older we drop out of the "scene" and move on to the other world. But those of us that remain need to think very seriously about what it means to be an adult punk.

When we look at adult life as kids we tend to see everything as equally corrupt and distasteful. But I think some of those aspects that we fear are actually pretty necessary for life to be good. I think that if you can find a permanent job that makes you happy and feels worth your time then you are doing really well. It isn't always going to be great. It will be hard, and sometimes it will suck, but if you are proud of what you do then you have something special. Both Chris and Dan Gatewood are proud of being teachers, and that comes through in their writing. They are more punk than all of you that are still working part time jobs at Kinko's, 7-11 or K-mart. They have taken the road less travelled and have tried to find some way to understand themselves as both punks and adults. That takes a lot of courage.

The same can be said for any of you that have decided to have kids or that have gotten married. I was awe struck reading Kevin's column in the last issue. I mean, fuck, Kevin and Jodi are really trying to do something. That is real. And to bring those experiences into the punk realm is invaluable. How many of us understand what it is like to father a child or to give birth? And how many of us are willing to admit to wanting to do either? When my mother gave birth to me she was eighteen. I am twelve years older than she was and I still have a hard time imagining what that must have been like. Imagining what it would be like to have a twelve year old daughter or son. Blows my mind.

I grew up as an only child. My old man split when I was three or four years old. I have only talked to him once since then. It was a little after my eighteenth birthday. He asked me to visit him, and I said, "No thanks, stranger." My mother has been married three times, and has had many boyfriends. The second marriage lasted less than a year. She could easily live alone. She has the strength and the power. But the truth is that she is much happier now that she is involved in a relationship that works. The third marriage has lasted for over fourteen years and I think it is a "till death do us part" relationship at this point. It was easy to scoff at that when I was eighteen, but now I have to wonder why I was so sure I didn't want that for myself.

Seeing my Mom's life and having no real connection to my father has had a lot of impact on my own life. She worked full time and I was left alone a lot, which explains why I ended up as a loner. But she also has the capability to be a loner. We are very similar. But I can see that she is happy being involved in a long term relationship, and when my half-brother was born thirteen years ago she was still glad to have the responsibility of raising two children, though she worked and my step dad took care of my half-brother. I was in a long term relationship for a long time, but I didn't realize how special it was until it was over. If I had been smart I would have gotten married when I had the chance. Crazy, ain't it?! Hard to admit that to myself, let alone put it in writing.

I believe in lifetime roots. I wasn't born in Isla Vista/Goleta. I was born in Quincy, California. But I grew up in Twin Falls, Idaho and moved to Isla Vista to attend college. In September I will have lived in Isla Vista/Goleta for eleven years. That is longer than I will have lived anywhere else. Sometimes people ask me why I stay here. So many people come and go.

Constantly moving. Well this is my home. It isn't perfect, but I live here. Every year I find a new reason to belong here. Just this year I started surfing for example. I can honestly say that I hope that I will die here. I have no intention of ever leaving. I would like my roots to be as deep as they can possibly be. Tied to the earth. I know that sounds sort of spiritual and a bit daffy. But I am proud of the fact that I have lived here for so long. I am not afraid. This is my home.

Realizing all of this took a lot of time. A lot of thinking. Some of that time was good and some of it was quite painful. Alienation and loneliness eat at my insides more often than not, but that is the curse of a loner. You learn to internalize those feelings and in a way you feed on them. A lot of my strength and energy is driven by these vast pools of darkness. I am trying to accept the fact that I am an adult. Trying to make sense of it, and to understand how that relates to being hardcore. I am still learning, and developing my perspective.

I guess that what I am trying to say is that the world looked a lot different from those fifteen year old eyes than it does fifteen years later. It is all just perspective. I'm not saying I was wrong then, or that I am right now. Only that it looks different. Too often we are embarrassed or ashamed to admit that we are changing as we get older. And I for one am glad that some of these issues are being discussed. Life is pretty serious. It is easy to look at it day to day, but there are some really massive decisions that have to be faced some day. There is no getting around it. Growing old and staying punk doesn't have to be this horrible ordeal. At least I don't think it has to be.

In the last fifteen years I have been told time and time again that hardcore is just this phase, and I'll get over it sooner or later. Well, I denied it back then, and I still deny it now. But hardcore as defined by my fifteen year old view of the world, and hardcore as defined by my thirty year old view is quite different. I have seen so much. Done so much. I am an adult punk now. And that does make me different. I can deny that age makes any difference, but truthfully, it makes a lot of difference.

I have made long term commitments, dug myself in deep with long roots. I am a lot different than I was at fifteen, and I am a lot different than most punks who are still going to school and trying to figure out what they want to do with their lives. Which isn't to say that I know what I want to do with my life, but only that I have passed through that stage of life.

What does all this mean? I have no idea. I just felt a need to write about this process. I don't fully understand it. I don't think any of us do. I am just glad that I am not alone. It is important that we come to terms with our adulthood without just abandoning hardcore as most seem to do.

Punk is a lot more than buying records and being in a band. Punk is everything about life-style. It is everything about trying to find a way to rectify your ideology with real world needs. Kids, marriage, jobs, life... hardcore for the hardcore. Not some passing fad. But a life-style. For the kids? Fuck that. For the adults.

— Kent

...Closing arguments

As a side note, I've been hearing a lot of rumors lately about what I'm up to. It reminds me of why I am glad to live here in this small town. The people I know here aren't concerned with the "scene" gossip. They are just people. It is nice to live with people rather than with icons and personalities. And it is nice to be treated as a person as well. The rumors are all true, by the way. They always are, aren't they?

...Passing fads

Punk rock isn't about deadlines and release dates. This isn't a mechanism or a gear. These pages are parts of people's lives, and my life as well. Life isn't always so smooth, and sometimes the movement comes to a crashing halt. The customer isn't always right, I don't live to serve, I don't make it your way, and sometimes I just don't feel like smiling. Imperfection is part of the package. Hardcore is about life. And life is ugly.

Style. Everybody seems to have it. Some try to have it, while others, who couldn't care less, let it happen to them. Some are thrifty about it, while others don't mind paying a price for that special look.

But what is it about style and the way we dress that can either help the music scene flourish or further decay?

Even prior to becoming associated with hardcore I had a similar code of dress as I do now. Whether I was riding my BMX or thrashing it up on my

board the most comfortable clothes to me were jeans or pants or shorts mixed with t-shirts or sweatshirts. Back then the shirts I wore were a direct result of my desire to be affiliated with a particular company. Redline, Skyway and GT shirts were not something that were readily available to me, but I always wanted them. Vision Street Wear, Thrasher, Independent Truck Company and Town and Country were all clothing that set me apart from those who were not into skating. And each skater had his or her own favorite companies to support.

When I became involved in hardcore, I had similar desires to be fulfilled by merchandise of bands with quirky, yet positive, names. I remember ordering my Chain of Strength and Side By Side shirts. We also made shirts for 7 Seconds, Wide Awake, Up Front and even Wind Of Change. We wanted to be set apart from the herd, and it gave us a feeling of importance to be associated with bands nobody knew about except us.

As the years moved along, I came in direct contact with more bands. I wasn't in awe of them anymore. Not only I involved with the straight edge hardcore scene, but I became involved with the growing DIY punk and hardcore scene. However, I still desired to own something of the bands I liked. Before I realized it, when I purchased a shirt, a record or a patch from a band on tour I was not only fulfilling my own desires but helping the band out too! Even a penny pincher like myself began to buy more records and shirts than ever before.

Lately, I've become disassociated from the "emo" scene (if there is one left?). However, the DIY shows that I've been to and put on in the past year or two have shown me a disturbing trend. And that trend stems directly from "style." People seem to be more interested in tight pants and button down shirts, dyed hair and styling shoes than they do in the shirts a band is selling to make it through tour. What does that mean for the scene?

Bands rely on merchandise money when they're on the road. When virtually unknown bands are gathering \$30 per night in gas money from the person who set up the gig, they are relying on t-shirt and record sales to help them out as well. But when people aren't even interested in wearing a band t-shirt a problem occurs. Bands even started making those god-awful work shirts to appeal to those who had given up on the t-shirt game. Even so, many of the people (myself included) pass those up as well.

Don't believe that I buy a shirt from every single band that passes through town. More often than not I'm saving my money to pump into my own record label. However, if I think a band is struggling to make ends meet I'll often cough up some extra cash. And, not everyone has to buy a shirt. The crowds at shows are hopefully diverse enough so there are a few people who are willing to purchase something from each of the bands playing. But if everyone is only going to wear tight button downs and sweaters and is embarrassed to wear a band's t-shirt, the future of bands being able to survive on the road is going to be jeopardized. Even with the current trend of every band making buttons/pins, the bands will have to sell a hell of a lot of those little sticklers to put a gallon of gas in their tank between one show and the next.

Contact me through HaC or at PO Box 14228/Santa Barbara, CA 93107. I lost my email account, but you can reach me through uaokis00@mc.ucsb.edu to find my new one. I'll be on tour with Botch, Ironspitfire and Ink&Dagger April 5th-May 20th.

columns 7



ABLAZE • 7"

The muddiness of this recording is unfortunate. You get the impression of a ferocious non-metallic whirlwind of hardcore fury. The guitars rip through the songs while the drummer flails at stick breaking speed. The singer dispenses with words entirely and lets loose with five songs of primal scream therapy. Sadly the drums and low end are severely muffled. If they were clear I suspect this 7" would roar with four horseman intensity. Package includes no information beyond song titles so I assumed this was pressed at 45rpm. If that assumption was erroneous this would be a much less interesting record. SJS (Dropout Records)

Steve Snyder

cordings/Rene Heiduk/Gr. Diesdorfer Str. 64/39110 Magdeburg/Germany)

AINA • Sevens CD

12 tracks @ 50:47. A CD compilation of 7" tracks and unreleased stuff from this Barcelona four piece. The music is mid tempo melodic punk rock not unlike recent Superchunk. They got a decent mix on most songs that brings out the driving force of the bass guitar. The band have their sound down tight, they build a strong driving rhythm foundation and pile thick guitar melodies and chunky crunchy sparse interludes on top. The gently hoarse vocals are located within the guitars. It's all about falling forwards with grace and kicking up as much dust as possible in the process. SJS (B-Core Disc/Apt. Co. 35221/08080 Barcelona/Spain)

AMITY • 10"

6 songs from a Czech Republic band. The music is a tried and true mix of metallic guitar riffing, nifty tempo changes, sharply delivered vocals with gang harmonies on the choruses and the occasional "step into the spotlight" guitar solo. Introspective and poetic lyrics, including a decent version of the Icarus myth fill out this record. SJS (Minority Records/Dan Dudarec/Biskupcova 34/13000 Praha 3/Czech Republic)

ATIVIN • Pills Versus Planes CD

5 tracks @ 23:49. A trio of two guitars and drums from the midwest. They are working in the highly structured guitar dynamics school of rock composition founded by Bitch Magnet and Slint. There is nothing fresh or surprising on this CD, in fact one track is a direct rip from Spiderland. They really should drop the vocals entirely and have their drummer learn to play something other than other people's records. This is a clinical simulation of music originally made by the two bands previously mentioned. SJS (Polyvinyl/PO Box 1885/Danville, IL 61834)

BAD NEWS • Arrow CD

4 song CD EP - 12:18 minutes. Commercial pop punk/alt-rock which provides no surprises. No lyrics so it's true level on the generic scale can't be calculated but the peppy vocal delivery, the ska tune, the big riffs for punctuation and the tag font on the cover give it all away. SJS (no address)

BDI • Ahora O Nunca CD

14 songs @ 38:48. A band from Argentina that sounds exactly like Bad Religion. This CD is like any one of the recent Bad Religion releases translated into Spanish. If intellectual property rights were internationally recognized the gang at Epitaph could sue the facial hair and flannel off BDI for copyright infringement and probably gain some Argentine market share. Oh yeah; they include a bonus track—a ballad that sounds just like... that's right, Metallica. SJS (Pinhead Records/San Lorenzo 2408/CP/2000 Rosario/Santa Fe/Argentina)

BERT • Quiet Positive Pump CD

23 songs @ 41:24. Apparently the most promising band from the Chicken Ranch compilation. This seems to be a collection of tracks recorded during 1994 and 95. They play that brand of fast, repetitive, bass driven punk rock that requires experienced musicians playing tight, plus an over the top vocalist. The best thing to be said about these songs is that they are short. The playing is so mechanical and the vocals have a rote menacing quality that just ends up making lifeless and dry music. SJS (Chicken Ranch Records/PO Box 151922/Austin, TX 78715)

BLASTER THE ROCKETBOY • S.S.E.T.V. CD

16 tracks + live set @ 71:21. This band attempts to recreate the sound of the Dead Kennedys. It is close with snotty, sarcastic vocals and a similar guitar sound but they have a difficult time building any energy. The serious sci-fi fixation almost overshadows their true message, which is the living word of God. The appropriation of the early punk language to those ends is quite surreal. The booklet includes a long quote from Greg Ginn about challenging an audience with something fresh followed by an even longer bunch of quotes from the bible, apparently assuming that Jesus Christ is something new to anyone listening. The April Fools Day signal is flashing for me, yet this could plausibly be the result of naive kids fed useful bits of punk history by someone looking to make a Christian punk beach head. There is room for everyone down in the Underground. SJS (Boot To Head/PO Box 9005/Portland, OR 97207)

BOOT DOWN THE DOOR • 7"

Six tracks of loud and fast hardcore punk with some rock tendencies. Straight ahead buzzsaw guitar and 1-2-3-4 rhythm section. They slow down occasionally but the songs have few other changes and don't really stick around too long. Basic, hoarse shouted vocals sing lyrics with an unhappy view of propaganda, exploitation, the scene, etc... Not very distinctive. SJS (Sacro Egoismo Records/Felberstrasse 20/12-A-1150/Vienna/Austria)

BLOODFISH • Slab! CD

6 tracks @ 21:17. I really hope this is a joke. If not this is certainly the most pretentious mix of rock and roll bombast and rock star posturing I have ever seen packaged as an underground release. The singer yowls and rap sings about the pain and suffering of being alive while his band drops tough guy riff rock and then the gang vocals kick in for the choruses. The booklet is full of photos apparently attempting to capture the transcendental recording session. Terrifyingly awful and all too reminiscent of western PA hair metal bar bands. SJS (Craft Disc/Bryan Mehr/577 W. Capitol City, UT 84103)

BOTTOM 12 • Balderdash CD

18 tracks @ 66:56. An unategorizable mix of ska, Funkadelic, punk and some jazz drumming from Hollywood, CA. This is not unlike some of the more rock oriented projects assembled by Ronald Shannon Jackson, though this is probably heavier. Lots of samples, sound effects, scratching, production tricks and a prominent brass section. An over the top often annoying vocalist gets in the way in places but the whole mess is held together by the big and solid drummer and his equally solid bass player. Lots of space robots and Japanese monster movie imagery. SJS (Nois o lution/Forsterstrasse 4-5/1899 Berlin/Germany)

BRUJERIA • 7"

An apparent bootleg release of two tracks from this long running death metal band. One side is a sparse techno metal remix of a pot song, the other is lackluster metal with somebody's funk metal roots showing through. All in Spanish to keep up the front but one wonders if this prank, like death metal in general, hasn't run its course. SJS (Chupacabra Discos/no address)

BUBBY GIRL • My Own Pet CD

17 song CD - 33:27 minutes. Relaxed and simple pop music reminiscent of Barbara Manning, some of the Harriet discography or The Shams. The various voices mix nicely, complementing: strum, ter, along

with the simple musical acc-guitar, bouncy bass and clat-drumming. A pleasing record. SJS (Boom Beneatha Records/PO Box 5873/Irvine, CA 92716)

CARNAGE • Beast To Bastard 7"

Full on apocalyptic metal hardcore from this German band. The guitar is a sharp chuga chuga engine that is the loudest sound on the record. The bass and drum are a dull throbbing in the murky underbelly of this recording. Harsh shredding vocals add more noise to the midrange buzzy crunch. The two tracks per side are nicely tied together with feedback and sampled noise that allows the tracks to build and maintain a level of energy from one song to the next. Very

dark lyrics mostly in English. SJS (Rex Rotari/Forsterstr. 38/6111 Saarbrücken/Germany)

CHASM • Gye Nyame CD

23 tracks @ 49:57. Your basic three chord punk with screamy snotty hoarse vocals. Songs are poorly composed, the changes of tempo generate little energy or anticipation and the whole bunch of songs are monotonously alike. Lyrics are standard militant Christian fare: "We deserve hell," "Christ, conqueror, my strength..." plus hook line and smirker anti-abortion sentiments. Basically, the fashion aspects of punk (liberty spikes and leather) appropriated for the glorification of Christ. The record is mixed to emphasize the vocals, no surprise there of course, unfortunately the voice is akin to an injured farm animal. The drums sound like plastic cups, the guitar might as well have all six strings tuned to the same note, and to call the bassist uninspired is a compliment. Not really worth the time spent to review it. SJS (Boot To Head/PO Box 9005/Portland, OR 97207)

CHALKLINE • Parade 7"

The pictures on this record show a very energetic live show. The music however has no energy and often seems like a background for the incredibly overblown vocals. Slow chug chug sub metallic riffing dominates the lethargic rhythm. There are multiple vocal parts that just don't work. Some lyrics are angst filled and personal mixed with more political songs. There is no doubt that these guys wanted to make a strong and heartfelt record, I suspect that this one was recorded before the band and music had adequate time to evolve into something special. SJS (Toothless Records/PO Box 6731/Louisville, KY 40206)

CHRISTDRIVER • Everything Burns CD

9 tracks @ 66:42. Long, slow and deeply low tuned grind from Seattle's Christdriver. The guitars and bass play near monotone low end hum at the pace of a huge ship plying an ocean of apocalyptic darkness. Many samples of the evil prophecy and religious fanatic variety extend and set the tone of these tracks. The drumming is surprisingly varied at times a martial rumble or a headache like throb. Words of horror at conformity, religious indoctrination and a desire for passion. Vocals make use of effects for various ends. The recording is both monumentally depressing and intensely well made. The enormous crush of music is captured if you can handle listening to it. SJS (Profane Existence/PO Box 8722 Minneapolis, MN 55408)

COMIN' CORRECT • Knowledge Is Power CD

7 tracks @ 15:24. Rick of 25 Ta Life and some members from Krutch get together for seven tracks of DIY "til death east coast hardcore punk. Lots of talk about unity, breaking down barriers, respect and staying true to da scene. There is no violence but plenty of street tough attitude. Unfortunately the music is weak. Two guitars are credited but are barely within hearing range and the rhythm section plays a generic skipping beat that serves only to buoy the singer's rapping delivery. The support the scene platitudes are the only reason for this CDs existence, it's painfully obvious no effort was put into making songs to go with the words. SJS (Back Ta Basics/79 Third Ave.

2nd floor/Paterson, NJ 07514)

KRISTYN COOLMAN • Triple Simple 7"

3 songs. Woman with electric guitar playing and singing about some fairly non-descript personal stuff. True to the title this is simple music of the singer/songwriter variety, though this may be closer to a poetry reading with guitar accompaniment. The music seems incidental to the words. SJS (Sappho Records/Kristyn Coolman/323 Broadway Ave. E/Box #1209/Seattle, WA 98102)

CAUSE & EFFECT • 7"

Four speedy political punk tunes from France. Buzzsaw guitar and as fast as possible rhythm section plus multiple vocals carry a melody through the uproar. The music has an upbeat bouncy feeling though words cover issues like abortion rights and male aggression. It's over before you know it and then you realize, all the songs sounded the same. SJS (Panx/BP 5058/31033 Toulouse Cedex/France)

CRANK • Earthquake 7"

Fairly dull and dragging slow rock that suffers from a muddy recording that drains any energy the band might have mustered. The second side begins slower and quieter with a near jangle guitar sound but then breaks into a louder part as one would expect. Introspective and somewhat nervous rock music that attempts to use dynamic shifts but doesn't really succeed. SJS (Revolution Inside/LeSabot/Breitestrasse 76/53111 Bonn/Germany)

CYCLE • Rollercoaster CD

8 song CD - 27:47 minutes. Bland medium tempo rock that has lots of dark and introverted lyrics, some fast parts, some spoken word parts and a vocalist who sounds way too much like Ozzy to merit his prominent location in the mix. The CD ends with a painful listen to prank phone call. SJS (Second Nature Records/PO Box 11543/Kansas City, MO 64138)

CHILDREN OF BARREN WASTELAND • 7"

A ferocious buzzsaw punk attack backs up the pissed off and proud of it vocals from Whisper. The lyrics take aim on objectification of women and consumerist waste and greed. The overall mood of the record is not as post apocalyptic as their name might imply. Two of the songs are celebrations - one of dangerous women, the other of spiritual growth. Those themes recur in the other songs as well giving this record a rather sunny disposition. SJS (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

CREAM ABDUL BABAR • The Backwater Of... CD

15 tracks at 60:12 minutes. A low tuned crunchy guitar drone dominates these basically straightforward rock tunes. Cream... have a drummer who keeps the songs moving along at a speedy pace. Their sound is similar to a buzzsaw punk band but with enough stop/start quirkiness to avoid monotony and they use some heavy distortion and feedback throughout to construct a thick noisy hum. The vocals are harsh and hoarse shouting. Few lyrics are intelligible and minimal packaging is not helpful. SJS (AAJ Records/1350 Mahan Drive #4 Ste. 203/Tallahassee, FL 32304)

DARKEST HOUR • The Misanthrope CD

6 tracks at 29:22 minutes. Slow and sullen metallic hardcore. They go for heavy with a big distorted guitar sound and grinding low end from the bass. Sadly the drums are poorly mixed adding only mushy background thumps. Of course the vocals are too loud. You would think that with all the guitar/bass noise in these songs the singer would have to struggle to be heard but he just grumbles at the top of the mix. The lyrics complain about the miseries of being alive in an unforgiving world. SJS (Death Truck Records/PO Box 10611/Burke, VA 22009)

DEVOID OF FAITH • 7"

Four tracks recorded in January 1994. Devoid Of Faith play thick, throbbing old school hardcore. They have a heavy duty bass sound on this record that chugs along with a wallowing roar. Twin guitars build a swell wall of noise that rushes along as fast as the drummer can push it. An excellent voice that fits the music and does not dominate tops off this very good, very rocking release. SJS (Dysgusher/2 Bloor Street West, Suite 100/Box 477/Toronto, ON/M4W 3E2/Canada)

DILLINGER FOUR • The Kids Are All Dead 7"

An energetic, snotty and fun melodic hardcore band that pull no punches on this record. The music is raw, the guitars are noisy, the tunes are strong and the vocal harmonies sound good. They sing about shit-talkers, politics and hypocrites and from the insert they seem to be down for the DIY cause. It's nice to find a band that plays this sort of music from a punk point of view rather than with pop music intent. With their rough edges intact you would not be inclined to call the Dillinger Four sweet. SJS (Cerebellum Records/PO Box 40308/St. Paul, MN 55104)

DROWNING ROOM • The Divinity Syndrome 7"

Four tracks of slow and grinding hardcore. The music is mostly low end rumble that has very little variation within it's simple repetitive song structures. The growled vocals fit the music reasonably well but their counterpart clean vocals seem out of place. Well intentioned lyrics touch on objectification of women, rape and lost friendships. SJS (Trip Machine Labs/PO Box 36/New York City, NY 10956)

DAHMER • 9 Trax 7"

Ferocious thrash attack, mostly noisy guitar drone with as fast as possible drumming. A nice combination of vocal stylings distinguishes this 7". From the gargle with acid shout to the worm of satan's gut growl. The lyrics show this band is rather taken with serial killers, big surprise there. Growl and grind thrash. SJS (Spineless/PO Box 524/Stn. C/Montreal, PQ/H21 4K4/Canada)

DAS KRIMINAL • 7"

Four songs of sludgy grinding angst fueled punk from Savannah, GA. Guttural vocals sing about oppression, religion, pollution... etc. with a no future attitude. These folks get the message across with the simple approach, noisy guitar, sloppy pounding drums and bass bounce. SJS (Goat Lord Records/PO Box 14230/Atlanta, GA 30324)

DELTA HAYMAN • CD

3 song CD EP - 10:27 minutes. Drum and guitar/vocals duo attempting some dreamy pop tunes that come off as totally slick and not at all captivating. Music mired in it's earnest desire to be charming. The singer's nasal whine is far to annoying to listen to. SJS (Tooth and Nail Records/PO Box 12698/Seattle, WA 98111)

DISCORDANCE AXIS • Necropolitan 7"

Discordance Axis play ferocious thrash hardcore. A total blur of screaming brutalized instruments and vocals. On this record they are joined by Masami Akita aka Merzbaw for four tracks of thrashing noise thrash and one track of ping and clang grind. Sheets of white noise and distorted radio signals cut through the rushing music as Masami processes and erodes the songs into layers of rubble which conglomerate to produce a new thing. The last track features a nice bit of electronic chirping, like listening to thrash while playing Pong. SJS Another brilliant record from (H:G Fact Records/401 Hongo-M/2-36-2 Yayoi-cho Nakano/Tokyo 164/Japan)

ENVY • Breathing And Dying In This Place CD

9 tracks @ 15:56. An emotional hardcore band from Japan. Some tracks shift from very fast thrashing to slower melodic parts. Some tracks are slower and melodic throughout. On those tracks the guitar is a wall of sound. The drummer has some good fills and is more than a timekeeper. Vocals are strained and hoarse. The words are about anger, love, frustration and pain. SJS (H:G Fact Records/401 Hongo-M/2-36-2 Yayoi-cho Nakano/Tokyo 164/Japan)

END IN SIGHT • Obiter Dictum 7"

Four plodding rock songs that make some use of chugga guitar riffage but mostly stumble along. The songs feel as though the band members are uncomfortable playing together and the music just won't come together. Vocals range from a growl to a yowl. SJS (Grey Days Records/Tuomo Mientinen/Mannerheimintie 8245/Fin 00250 Helsinki/Finland)

FALLOUT • Louder Than Words 10"

Australian political thrash that tears at the walls our society maintains between it's diverse peoples and between individuals and their inner selves. An excellent book lays out the words over several photo collages and it shows considerable thought and intelligence in the songs. Of course that would be misplaced if the music was not worthy. Fortunately Fallout have found a healthy balance between their words and their sound. They roar. A tight, full speed ahead hardcore attack with decent playing and strong singing all around. The song "United We Stand" becomes their anthem of resistance. SJS (Spiral Objective/PO Box 126 Oaklands Park/South Australia 5046/Australia)

FIGURE EIGHT • 7"

Straight ahead punk rock. Short fast songs with harmony backup vocals and lyrics that seem lifted from the punk rock song book. Fig. 8 are good at what they do on this record but it is basic, middle of the road stuff. SJS (S3 to Slow Gun Records/4760 Blue Mountain Drive/Yorba Linda, CA 92886)

FROM HEAD TO TOE • CD

6 tracks at 20:39 minutes. Guitar based medium tempo rock. Female vocals meander through the songs to good effect. The tunes are fairly simple melodies played straight forward with little development. The guitar dominates the sparse sound. SJS (B-Core Disc/Apt Correu 35.221/08080 Barcelona/Spain)

FEAR OF GOD • Pneumatic Slaughter 7"

11 songs. German reissue of 1988 recordings. This is a thrash attack apparently recorded live. Short bursts of feedback guitar whine, noise bass roar, drum kit shatter and of course choking on vomit vocals. Shitty recording adds to the charm of the mayhem and angst. SJS (Anomic Records/Ulrich Giotzbach/Cheruskstr. 3/44793 Bochum/Germany)

FLOORING DAPHNE • CD

11 song CD - 47:19 minutes. Poorly recorded and poorly mixed. Why is the high hat the loudest sound and does the drummer really want his kit to sound like Tupperware? Lethargic sub metal with pointless tempo changes and breaks which build no tension or anticipation, the music just plods along. Thankfully, the vocals are buried. SJS (Rising Sun Records/8 Otis St./Luneberg, MA 01462)

FOUR ROSE SOCIETY • Blueprints To Destroy... CD

18 tracks @ 49:21. 12 brand new tracks from this Louisville band plus 5 songs from 1995 and a bonus track of covers tunes. Emotional Hardcore punk played at top speed. The music is straight ahead non-metallic hardcore with enough subtleties in tempo and composition to really make an intriguing record. The guys have been playing together long enough that you can hear their own sound beginning to develop, particularly when the newer songs are compared with the much less distinctive early tracks. The new tracks have an especially successful juxtaposition of vocals and guitar sound. The singer does not overpower, he competes with the music and sings with the rhythm. Plus his voice is not a scream and not a hoarse shout, it is a bit like Alec MacKaye and that is a fine place to be. Nice alchemical/astronomical packaging and brief song explanations make up the booklet. SJS (Whitehouse Records/PO Box 906183/Louisville, KY 40209)

FUNERAL ORATION • Believer CD

14 songs @ 26:24. A Dutch band that sounds like California happy hardcore circa 1992. Lots of sing song melodies and back-up vocals with as fast as possible bouncy buzzsaw riffing music. Words about getting old, wanting to be happy and how easy things used to be. Well done but oh so familiar. SJS (Hopeless Records/PO Box 7495/Van Nuys, CA 91409)

GIRL PLUNGE • Imaginary Creatures CD

6 tracks @ 35:28. Spoken word pieces and sparse dark music created with violin, cello, dulcimer and occasional percussion. The words are narrative poetry often concerned with class and race and uncovering the ways which those issues are worked against one another to keep poor and working class whites isolated from the similar concerns of people of color. Other tracks work through a mother's death and the joys of being a lesbian. The delivery is honest and direct—like an angry discussion, and avoids the pretense of dramatic vocalizing. The music is not just a background but is well integrated with the vocal pattern and pitch. An insert sheet adds much more information to the recorded pieces. SJS (Bloodlink Records/PO Box 7414/Philadelphia, PA 19101)

GRAPEFRUIT • Dorkabilly Stew CD

22 song CD - 43:40 minutes. Inoffensive highly polished garage rock with a thing for Elvis in Hawaii flicks which is explained by their Oahu origin. Lots of short speedy tunes that get the rockin' and rollin' job done with a dose of humor. SJS (Second Guess Records/PO Box 9382/Reno, NV 89507)

GOMNUPERS • Angler CD

9 tracks at 19:14 minutes. Fast and metallic grinding hardcore from this Japanese trio. The music is very repetitious within each track, which quickly becomes monotonous. The songs are basically one guitar riff and a simple rhythm - fast or faster. The vocals are a hoarse monotone disconnected from the rest of the band's sound. SJS (Straight Up Records/owa Bldg. 2F 52W1/Cho-oku Sapporo/Japan 064)

GAUZE • 7"

This is godhead Japanese thrash. Unbelievably tight playing at lightning speed. Gauze slam the shit out of these six tunes like a Motorhead LP played at 45rpm. Listen to the bass thunder and the crushing guitar leads. The drummer is nothing short of heroic and the singer chews his way up through the molten core of the songs to claim his sonic space. A cataclysmic recording. Thrash Til Death indeed! SJS (Prank/PO Box 410892/San Francisco, CA 94141)

THE GEEZERS • Pronounced (The Geezers) CD

16 tracks @ 31:16. A good humored rip it up punk band from Chicago. This CD apparently contains some previously released tunes and some new stuff. Decline of Western Civilization school angry punks making acute social observations: "Yuppie In A Cherokee," "Manchester (We Hate You)" and "Boss's Son" with blunt words and blunt music. These songs are well recorded, the singer has a voice well suited for the music and the song "Whatever Happened To Claudine Longet" is brilliant. Solid example of neo-pre punk. The booklet is a dictionary of words important to the Geezers and a fun bonus. SJS (Underdog Records/2252 N. Ellston Ave. 2nd floor/Chicago, IL 60614)

GHIDRAH • Invincible Deluxe CD

22 tracks @ 31:12. Full on hardcore punk from Hamilton, New Zealand. 22 tracks of short, chaotic, screaming as fast as possible thrashing. There are lots of funny samples between some tracks and the guys occasionally break out some other instruments besides guitar, bass and drums to nice effect. The songs were mostly recorded by the band on 8 tracks in various houses and they have captured a good full sound. I bet this band is a fun time live. No words included. SJS (Kafuey/PO Box 5138/Wellesly St./Auckland/New Zealand)

GUTS PIE EARSHOT • 10"

Five tracks of rhythmic punk from this German band. The songs are mostly bass and drums with some guitar noise and keyboard noise to fill out the sound. It's not a sparse sound though, the bass and drums are busy with fills and runs. The last track is a long and danceable anthem not far from Flux of Pink Indians territory. Very little information is provided on the sleeve. SJS (Revolution Inside/LeSabot/Breite Strasse 76/53111 Bonn/Germany)

GUTS PIE EARSHOT • Anotopia: Muzik Zum Film LP

16 tracks of mostly ambient, sparsely textured music from a German made film. Various combinations of stringed instruments, piano, voice, percussion and a very active bass generate dreamy aural landscapes that are dark and stormy or wide open. The single word track titles: "Raise," "Scream," "Fall," "Climb," etc... evoke actions or activities that often fit the music very well. Lots of information about the film and music is provided in German on the insert sheet. SJS (Revolution Inside/LeSabot/Breite Strasse 76/53111 Bonn/Germany)

GREENSLEEP • CD

13 tracks + 1 bonus at 52:04 minutes. More of that speedy melodic punk with enough variety on this CD to make it hold attention throughout and occasionally become memorable. First the vocals are not louder than everything else which makes the music stand on it's own. Seems these guys can write songs and play their instruments really well. They have a drummer who plays much more than the beat, filling the sound with all kinds of clatter and thumps. The guitars have a thick and warm mid range growl while the bass connects everything solidly. The words are sung in a world weary voice which works nicely with lyrics full of personal observations of societal problems and introspection. They end the CD on an upbeat note with an extended version of the Shadowy Men From A Shadowy Planet's "Having An Average Weekend." A good job on this CD. SJS (Alone Records/Andrew Bowman/77 Broadview Drive/Oswego, NY 13126)

HELLWINKLE • Any Similarities... CD

12 tracks at 48:53 minutes. This band is often reminiscent of electric Husker Du. Though with a less developed sense of melody and a thicker soupy sound. The guitar has a large, warm and fuzzy soundand there is some fancy bass plucking but the electronic drums are barely tolerable and the heavy reliance on double bass thumping gets tedious quickly. The songs are simple and fun and make good use of the interplay of the guitar and voice sounds. SJS (Ess See Emu Records/PO Box 70/Ellwood, IN 46036)

HOME MADE • As We Fall CD

9 tracks at 30:05 minutes. Medium tempo melodic punk. Simple songs with lots of sing alongs. They tend to go on for too long though and the melodies are not intriguing enough to stand up to extended repetition. The vocalist has it too easy with the mix. The vocals are the loudest sound. Maybe these would be memorable songs if more emphasis had gone to the music. SJS (Team Canada Records/1614 S. Westlake Blvd. Ste. 14-213/Westlake Village, CA 91361)

HABITUAL SEX OFFENDERS • (Cracked Rear Entry) CD

Low energy, lowest common denominator not so funny punk that tries very hard to have no socially redeeming value. You can see this band on stage wherever they are from tossing around beer while their friends force smiles during the Loverboy cover. It is unfortunate that the best some people come up with for the extended time on a CD is their wacky answering machine. SJS (Chicken Ranch Records/PO Box 151922/Austin, TX 78715)

HELLNATION • A Sound Like Shit CD

28 songs @ 35:55. Reissue of their Colonized LP plus tracks from the Bloodless Unreality comp. Suppression 7" and Aussie 7". Also includes the Laverne & Shirley theme song. Probably no introduction is necessary, but this is blinding thrash, as fast and loud as possible with shout until hoarse vocals. Hellnation's words cover many political topics, from sexism, death squads, capitalist exploitation and many more. The massive two parter "Your War" is brutal and right on. Several minutes of crusty perfection. Thrash 'til anarchy. SJS (Sound Pollution/PO Box 17742/Covington, KY 41017)

HARDWARE • 7"

Four tracks of loud and noisy rock. Straightforward song structures with some nice twists and turns mixed in to hold the listener's attention. A power trio setup builds the music with buzzsaw guitar that has quite a roar when called upon, hyperactive drummer and solid time keeper low end. The vocals are high pitched and nasal. The words are personal and full of intelligent imagery and focus on being alone. Short tunes that stay energetic and fresh to the end. SJS (PO Box 4022/Wilmington, NC 28406)

HARRIET THE SPY • God Gave Us Music And The... 10"

Another eight songs of spazzed, discordant punk from Kent, Ohio's magnificent Harriet The Spy. The guitar and voices chase each other up and down and around each track while the bass guitar dominates the mix. Its sound is thunderous and carries the melody for the most part. Two tracks are slow and almost pretty, the other six are as fast as possible though certainly not sloppy. A pleasant hand made sleeve adds nicely to this swell release. SJS (W. Lagrone/Double Agent/210 Lewisburg Ave./Franklin, TN 37064)

HARVEY GRIFFIN • Two Scoops Of New CD

21 tracks @ 59:38. Goofy, barely listenable computer and synthesizer generated music. The instrumental tracks are occasionally intriguing in a sub-OMD circa 1982 way. The songs with words are moronic male fantasies set to bleeps and blurps. This probably is not meant to be a joke though ultimately it is not a funny one. SJS (Griffin Research/16333 Harbor Blvd. #110/Fountain Valley, CA 92708)

HOMOMILITIA • Twoje Cialo-Twoj Wybor LP

Very political Polish crusty stuff. With song titles like: "Multinationals," "Police," "Earth," "Homophobia" etc., you can infer their view of world society. The music is fast metallic hardcore with dandy dual female/male vocals. There are lengthy spoken excerpts between several tracks, in Polish though. SJS (Nikt Nie Wie Nie/PO Box 53/34-400 Nowy Targ/Poland)

IMPACT • Adios Companeros LP

12 tracks of old school non-metallic hardcore punk from this German band. They have a serious spaghetti western fixation which comes out in the lyrics and the package. Otherwise these are your standard, as fast as possible, three chord buzzing guitar tunes. The vocals are loud and obnoxious and not very distinguished. Package includes a thick booklet of photos and lyrics in English. SJS (Revolution Inside/LeSabot/Breite Strasse 76/53111 Bonn/Germany)

INHUMAN • 7"

New York City metallic hardcore. The music is basic moshcore riffing with slow parts and fast parts. The sound is very mushy - a cream of wheat like guitar buzz with lumpy drum thumps. The lyrics are shouted above the music and touch on introspection, staying true and people who've changed. The wordless intro to the first song is the best part of the record. SJS (Back Ta Basics/Rick Healey/79 Third Avenue 2nd Fl./Paterson, NJ 07514)



INDIGESTI • Osservati Dall'inganno LP

12 song LP from 1986 apparently reissued. This is ripping hardcore that never, not even for a second, slows down. There is nary a trace of metal to be found. I suspect this band really enjoyed themselves because their records are a fun listening experience. Musically they are fiercely tight post Minor Threat, not youth crew hardcore. Rudy's singing and yelps make his voice immediately recognizable. The occasional brief guitar solos turbo charge the speedy pace. Ten of these tunes can be heard on the previously reviewed live CD. SJS (Vacation House/Via S. Michele 56/13069 Vigiliano Biellese/Italy)

INDIGESTI • Lubeck Live 02.09.87 CD

26 song CD - 66:36 minutes. An adequately recorded set. The guys build up a serious amount of energy and maintain it to the end. The crowd responds in appreciation. Good non-metallic hardcore of the mid-eighties high jump variety from this Italian band. A 20 page booklet presents tour information and photos in a thoughtful black and white layout to complete the package. Powerful music with enough distinction to hold interest throughout the set. The tip of the hat to Bad Brains at the show finale is particularly well done. Fans of Indigesti should approve. SJS (Vacation House/Via S. Michele 56/13069 Vigiliano Biellese/Italy)

THE INVALIDS • Out Of My Head CD

13 song CD - 34:26 minutes. Very slick pop punk that occasionally slips into slick alterna rock. The Invalids so desperately wanna be the Ramones they can't stop mentioning them or rewriting their songs for that matter. Unfortunately the energy and excitement of NYC punk circa 1976 is not captured on this rather pathetic attempt at pleasing the green hair crowd. Most of the tracks go on way too long. In this genre brevity is key. Maybe this is a joke, like Weezer. SJS (Second Guess Records/PO Box 9382/Reno, NV 89507)

IVORY CAGE • Cold Words From Empty Grey LP

Italian new school hardcore with straight edge and communist leanings though not violently so. Musically this has mutated chugga chugga rhythm with some metal guitar riffing, occasionally double bass and shouted vocals which are sometimes enhanced. Some tracks are tightly structured and zip through parts at a speedy rate. One or two tracks just kind of meander and fade out and would benefit from tighter musical construction. Words are in English and deal with violence and greed inherent in the capitalist system. One track, "The Game," is perfect, short and intricately structured. Its music and words roar against the economics of war and peace-making. SJS (Green Records/Via S. Francesco No. 60/35100 Padova/Italy)

THE JOHNNY BOYS • Broken Radio CD

12 tracks at 36:01 minutes. Here is blistering, great balls of fire punk rock that destroys the piles of mediocre and lame records going by that name. If you are waiting for a band to pick up the sweat tarnished crown dropped by Teenegenerate your wait is over. Over driven guitars and overdriven vocals and a drummer who keeps time on the ride like it's his birthright. They create the soundtrack to a pogo festival so raucous and joyful that their anthemic tune "I'm So Happy I Could Die" seems an understatement. So turn it up and when the key change before the chorus in track two catches you just try not to hit your head on the ceiling. SJS (Straight Up Records/owa Bldg. 2F 52W1/Cho-oku Sapporo/Japan 064)

JANE HOHENBERGER'S SPOOK ENGINE • CD

18 tracks @ 63:51. Spoken word recordings with musical accompaniment. A few tracks have a swaying rock beat which is relaxing. Spook Engine is an ensemble of 16 folks playing a wide variety of instruments or contributing their voice. Many of the pieces have a laid back improvised feel with a bass providing melody. There is considerable in studio fun with some dub and samples and other effects. Jane's voice ranges from a loud declamatory singing to a breathy talking style. The words have some dream imagery and some social commentary. SJS (Bloodlink Records/PO Box 7414/Philadelphia, PA 19101)

JIHAD • Old Testament CD

15 tracks-live set @ 51:07. This is a CD collection of Jihad vinyl appearances, including compilation contributions and a live set from the 1995 Cleveland hardcore festival. If you already know this music then you know that Jihad play heavy, fast screaming hardcore with emotions running high and acute political observations. If you don't know Jihad then you should know that Jihad roars like a natural disaster you can experience again and again. The Cleveland set sounds like the DAT recorder was not close enough to the stage to capture the power of their live performance. It is an OK way to fill out this CD though. The booklet contains all the song lyrics which are critical without whining or taking a more hardcore than you attitude. Intense. SJS (Makoto Recordings/PO Box 50403/Kalamazoo, MI 49005)

JINX • Unreal CD

5 song CD EP - 19:12 minutes. Badly recorded, somewhat sludgy rock. The vocals and barely functioning drummer are way to loud on this recording. The guitars can't compete. Not enough distortion or electronics to make this noisy, it's just boring. Fans of Mother Love Bone might approve. SJS (Vacation House/Via S. Michele 56/13069 Vigiliano Biellese/Italy)

JUDGEMENT • No Reason Why 7"

2 tracks of drum heavy hardcore from Japan. Some quirkiness in the songwriting adds a few attention grasping elements; a slow minor key intro to side A, a wacky cheese metal solo on side 2 and in the same song a tension building noise section before the last chorus. Otherwise this is straightforward musically. I suspect these songs will mature very well, on this recording they seem like they have not fully evolved from the ideas that spawned them, especially the endings. The guitar trails off into tentative feedback and fades out rather unsatisfactorily. The lyrics are introspective, questioning and contemplating happiness, self esteem and desires. You have to give Tadashi Satoh big time props for expediency, these songs were recorded in Nov/Dec 1996 and *HeattattaCk* received the record in early February 1997. SJS (H-G Fact/401 Hongo-M/2-36-2 Yayoi-cho Nakano/Tokyo 164/Japan)

JUGGLING JUGULARS • New Toys CD

10 tracks of straight ahead Finnish hardcore. Lots of political words calling for direct action and social criticism. Dual vocals and dual guitars generate an expansive sound while the tight and efficient rhythm section drives these tracks along at speed. A fun and powerful batch of good old style hardcore tunes with nary a trace of metal. SJS (PL1, 65201/Vaasa/Finland)

JUNE PANIC • Glory Hole CD

28 songs @ 78:07 minutes. One song for each of the ancient Tibetan Yogic precepts is the concept on this CD, which is apparently the seventh collection of tunes from the North Dakotans called June Panic. Recorded almost entirely by him on four track, the set plays out like a wide sonic landscape full of tense moments, troubling emotions and unresolved relationships. This CD has the introverted feel of a Jandek LP but with much less discord and more structure like Franklin Bruno or early Karl Hendricks cassette releases. A few of the tunes are intense, like finding a well preserved shell in a tide pool. SJS (Secretly Canadian Records/1703 N. Maple St./Bloomington, IN 47404)

THE KEN ARDLEY PLAYBOYS • We've Got Ken CD
23 song CD - 61:23 minutes. Fun English Band Reminiscent of early Fall and Shockabilly. Horns and saxophone and keyboard add some cool extra sound to the brittle jumpy guitarwork. Nice bouncy bass and drums push everything along at a speedy pace. The vocals are a lovable raw nasal whine. A cool punk record with a sense of humour. SJS (Lucky Garage Records/2716 MLK Jr. Way/Berkeley, CA 94703)

KEROSENE 454 • Came By To Kill Me CD

11 tracks @ 46:05. It cannot be denied that Kerosene 454 are very good at what they do. Mid tempo post hardcore with an emotional edge. They are technically proficient players and the songs are constructed with very pleasant sounds from the instruments and voice which make a warm fuzzy kind of mood. The problem with this band is they have developed a formula for their music to which they adhere unwaveringly. No chances are taken, no mistakes made and each song is a perfectly reasonable success. Soulless sterility slowly creeps into this comfortable and unchallenging record. SJS (Slowtime Records/PO Box 414/Arlington, VA 22210)

KIMUSAWEA • 7"

Two long tracks of chaotic hardcore from Frankfurt, Germany. They do dynamic shift composition songs pretty well with a thick guttural bass grumble and quickly shifting drum patterns. The sound is completed by a repetitive guitar drone that gets choppy in places to increase the sonic tension. Shouted vocals unobtrusively placed in the mix sing lyrics in German. Reminiscent of Unwound. A handsome black and silver foldover sleeve contains the record. SJS (Maximum Voice Production/Postfach 26/04256 Leipzig/Germany)

KONFETTURA • Son Qui CD

5 songs @ 14:57 minutes. A band from Italy that sounds exactly like Bad Religion. This CD is like any one of the recent Bad Religion releases translated into Italian. If intellectual property statutes were internationally recognized the gang at Epitaph could sue the love beads and Lagwagon sweat shirts off Konfettura for copyright infringement and probably gain some Italian market share. Oh yeah, there is a ballad that sounds just like... that's right, Nirvana. SJS (Il Suono Degli Spazi/Via Del Rovescio 2185/47023 Cesena/Italy)

Leaving a trail is as important as making the trail. Documentation expands the possibility of communication to the past and the future. Actions result in change. All change should be documented to build connections with what happened before and what followed. The connections become a historical narrative when viewed from some distance. Communication, originating from a person, with ourselves, our community and our universe explains or describes the status of one's internal and external relationships. Documentation is some device for preserving or maintaining information for personal or communal and universal use.

Community is constructed with communications. Communication across the variety of human interaction are essential to the sustenance and growth of the community. Philosophical and intellectual communications will not always take the form of verbal interaction. These communications, the result of a creative impulse or drive, are external expressions of internal constructions. These expressions are essential to the growth of community and to evolution itself. Every internal construct exposed presents those who come into contact, whether by immediate or accidental proximity, with a new idea, and ideas are the fuel of change. Ideas are the starting point and evolution the lines of possibilities.

Every idea has the potential to expand the breadth of evolution and does so once expressed. The idea must then be documented and disseminated for the benefit of persons at other historical points. (What paths brought us here? And what will help get there?) A person can review a trail of documents and see an idea evolve through its states of existence. The trail is a learning tool. You can watch yourself introduce, grow or build and sometimes resolve an idea. The internal dialogue of ideas and it's consequent dialogue with external factors—people, criticism, other influences/ideas will become part of the documentation. An ersatz autobiography. You can read or sift through the evolutionary stages to establish a dialogue within your past, present and future.

Ideas and their resultant developments are beneficial to more than just the individual responsible. Documentation should be disseminated for the benefit of others if a desire for dissemination of one's ideas exists. If a person wishes to pass their ideas along the procedures and mechanism for doing so is their choice and responsibility. The consequences and effects are their responsibilities as well. Ideas are best received when not forced on a community. Communities can develop around found ideas respected equally but its various members. Accidentally found ideas can stimulate strong interest in their origination and evolution, particularly when an idea meshes with its finder's ideas. Communities evolve with each new idea added and it's ability to communicate beyond itself increases equally. A community can be seen as analogous to an individual with a need to communicate and express its collective ideas.

To acknowledge a document's existence is to recognize the possibility of some affinity with its idea. Critical thought can discern the depth of that affinity. The critical dialogue developed with found documents is useful to the individual's interpretation or understanding of their own ideas and documentation. Criticism is a part of evolution as a tool for engaging and developing ideas.

Everyone travels the universe of memory. It is all things seen, unknown and not yet knows. Ideas are an infinite number of points within the universe and paths traced by those points are the evolutionary courses taken. A map of the paths consists of memories and affiliated documents, a collection or repository of memories, some not yet experienced. The collection is a model or map of the evolutionary path one follows. Within a collection one can find helpful structuring of memories, the opportunity to create or find some order amidst the chaos of the universe or memory. Documents made by persons at the points in the evolving universe enter the collective human memory and the memories of individuals as discrete reminders of where we have been, interpretations of current conditions and indicators of paths.

Transfer of knowledge is essential to evolution. Knowledge is interpretation and comprehension of a collection of memories. The collection organizes memories/documents helping the collector establish some order from the chaotic memories we share with our universe.

KRAKATOA • Clouds Burned By Sunshine 7"

Two well constructed tracks of mid tempo introspective hardcore. The segments make use of a variety of guitar sounds and vocal types: talk, hoarse growl and electronically altered. Both tracks have listenable solo guitar segments at their center and the sturdy backbone of the bass and drums to hold the parts together. These songs have a relaxed feel, not difficult listening. SJS (Second Nature/PO Box 11543/Kansas City, MO 64138)

KING FRIDAY • North Carolina 7"

2 short tunes that sound so familiar, like I've heard them hundreds of times. Smooth chunks of peppy melodic indie rock sound. They're not super tunes but you can't really hate this record, it just sounds like somebody else. SJS (No Idea/PO Box 14636/Gainesville, FL 32604)

KURORT • Miss Fitness USA CD

13 songs @ 42:32. Metallic chugga chugga hardcore from this Austrian band. They roar along in their chunky, not funky way occasionally slowing down to play around with an interesting guitar sound or a new rhythm to keep things from getting boring. The last 3 or 4 tracks in contrast to the front end of the CD are more varied sonically with perhaps more of a focus on emotional content over full bore fury. SJS (Conspiracy Records/Lange Leemstraat 388/B-2018 Antwerp/Netherlands)

LA AFERRA • Ziemia Ginie-Obudz Sie! LP

Very political Polish punk take on racial intolerance, violence against women, apathy, unity and defense of the planet's environment. The throbbing buzzsaw punk is a background for the insistent vocals. Often female and male voices sing dual harmony. The words translated for English speakers flesh out the strong political stance taken by the band. Apparently affiliated with an organization called the Workshop for All Beings which follows the principles of deep ecology, the back of the record jacket explains their goals and tells how to get involved. SJS (Nikt Nie Wie Nie/PO Box 53/34-400 Nowy Targ/Poland)

LEBENSREFORM • Licht+Luft+Leben 7"

Six tracks of thrashing straight edge hardcore from Hamburg, Germany. They play sloppy in many places which is not intolerable. Their guitar has a thick low end roar that fills a lot of space on this record which somewhat covers for the stumbling rhythm section. Very hoarse and screaming vocals lead the songs. Words in German are about staying true to yourself and your ideals. SJS (Per Koro Records/Jan Albin/Hamburgerstr. 54/28205 Bremen/Germany)

LED • Lo Mantang CD

11 song CD - 74:27 minutes. Droning drumcomputer led group from Germany. The electronic percussion changes setting from track to track. A few samples, some odd instrumentation and the occasional growling vocal provide minimal differentiation as well. The guitars maintain a continuous distorted whine throughout. These tracks are way long with too much repetition. They feel like background noise. SJS (Broccoli Records/Jorg Gneiting/Imsand 27/72636 Linsen-Hofen/Germany)

LICKETY SPLIT • Volume Won! CD

13 song + 1 secret track CD - 41:41 minutes. Basic three chord oi from this D.C. area band. If you like your punk rock with gang vocals, a touch of ska and a street tough attitude this will probably satisfy. 13 short and to the point tunes plus an attempt at dub. SJS (Double Deuce Records/PO Box 515/New York City, NY 10159)

L.I.G.H.T. • ...Good Solution CD

5 songs plus a spoken word section @ 47:10. Slow, sub metallic rock. The vocals are sometimes rap/sung to a pseudo funky beat or shouted to the late 1996 version of post hardcore riffing. Lyrics about love, destruction of the environment, being filled up with the love of Jesus, trouble and the Ten Commandments. There is 20+ minutes of explanation of the songs following the music. SJS (Uprise Records/PO Box 360141/Strongsville, OH 44136)

LUNCHBOX • Juggernaut CD

12 songs + 1 secret track @ 51:14. Energetic, straight ahead hardcore punk from Bonn. Sounds like the folks in this band have been playing for a long time. They are tight as a band and their music is well constructed. The vocals, in English, are somewhat like John Lydon. A manic drummer propels the music often at lightning speed and the guitars rumble and buzz up a pleasant roar. Although Lunchbox are not far removed from commercial punk, this record has enough rough edges and rawness to hold it above the generic. SJS (Revolution Inside/Le Sabot/Breitstrasse 76/53111 Bonn/Germany)

LUKE SKYWALKER • Seven O Six PM 7"

Six ska tunes with some strong hardcore leanings. They have no horns and the music does not suffer. Male and female vocalists take turns on the record though they never sing together. Some goofy words about Bozo and flat tires and some commentary on thinking for yourself, cops and drugs make up the lyrics. Another average ska band. SJS (2501 Indian Ridge Drive/Glenview, IL 60025)

MALEFACTION • Divisions 7"

Fast, straightahead hardcore that tries to mix it up with some tempo changes but they are poorly constructed and the songs sound slap dash stuck together. The guitar has a good noisy roar but everything else is just there. Rough vocals sing some confusing, almost nonsense lyrics that try to touch on personal and societal problems. SJS (Commode Records/1637 Evergreen Hill SW/Calgary, AB/T2Y 3A9/Canada)

MISERY • Next Time 7"

Two fast and crusty punk tracks on one side that question living and dying and seem to conclude that things will be better on the other side. Dedicated to friends who've recently...passed on. The other side is a longer grinding tune with apocalyptic imagery and low end drone. This is pretty miserable music, in a good way. SJS (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

MISKATONIC UNIVERSITY • Cowhill House 7"

Bland Medium tempo chugga chugga hardcore. A few rather obvious mosh parts attempt to enliven the otherwise watery not quite funky buzz. There are obscurely personal lyrics sung in a flat vocal with the beat. Very little happens on this stillborn record. SJS (Mele Merce Records/Giorgio Senesi/Via A Carrante 7/70124 Bari/Italy)

THE MAUL • Noise Ltd. CD

16 songs @ 56:49 minutes. Dull, repetitive and plodding darkness featuring dull, repetitive and plodding drum machine and guitar. Dull, repetitive and plodding distorted vocals and the same dull, repetitive and plodding samples and electronic sounds every other Ministry lover uses. Thanks are given to NIN and Edith Piaf so one can easily imagine how truly horrible this music is. SJS (Liar/Uetlibergstrasse 135/Ch 8045/Zurich/Switzerland)

MAYA • Slow Escape CD
9 tracks @ 72:07. Long slow droning post apocalyptic metallic rock. The tracks usually have lengthy intros that begin in silence and build to the main theme section. Music and words conjure images of desolate destroyed landscapes, drowning, spiritual enlightenment, etc... Maya are reminiscent of the echoed droning opuses of the Galloping Coroners or Terminal Cheesecake LPs. It's good if you're in a peaceful or laid back kind of mood but the whole 72 minutes gets pretty tedious. SJS (Conspiracy Records/Lange Leemstraat 388/2018 Antwerp/Belgium)

MELT • Bravi Ragazzi CD
13 tracks @ 24:21. An Italian pop punk band. They get two points, one for playing as fast as possible and not slowing down, the other for singing entirely in Italian. Otherwise this is more of standard issue Bad Religion/Lookout influenced happy hardcore. With some political lyrics and a hefty helping of rock and roll fun. The mix has the near continuous gang vocals so loud they obliterate the music which succeeds only in denying these recordings any energy or power they might have live. SJS (Matteo Carollo/Via DG Minzioni 46/36030 Lugo Di Vicenza/Italy)

METHOD • CD
5 tracks @ 29:01. Apocalyptic metal from Milwaukee. Slow to medium tempo low end heavy music with the occasional acoustic guitar part. The recording hints at a large sound but doesn't quite pull it off leaving the guitars thin and buzzing in places. The music mostly plods along from part to part without much tension build and no surprises structurally. The vocals are standard hoarse shouting except when two voices try to trade lines which ends up a mess. Lots of samples and in studio effects. SJS (3345 S. 78th St/Milwaukee, WI 53219)

M.I.J. • 300 Miles 7"
4 songs of unengaging, poorly recorded and monotonous high end buzz with occasional slow sections. This sounds like a record that was not ready to be made. Nothing else to really latch on to, the music just careens along aimlessly. SJS (One Percent Records/PO Box 141048/Minneapolis, MN 55414)

MILTOWN • 7"
Three tracks of thumping and thudding through very tired grunge rock stylings. The music is loud and bombastic and the vocals have a drawn out whining gruffness. Simple song structures stretched out way to long. They end up a blur of sound with vocals that draw far too much attention to themselves. SJS (Hydrahead Records/PO Box 990248/Boston, MA 02199)

MINE • Tetanus LP
11 songs of straightforward hardcore with a bottom heavy sound. A large and noisy bass is complemented by an equally large and noisy guitar sound. The recording quality is very good and captures the depth of those instruments. Unfortunately the songs give them nothing much to do. Repetitive riffing and unsurprising song structures are played too slowly. The massive sound generated lacks energy, most likely because the drummer does not play fast enough. He plods along with the simplest rhythm almost like an afterthought. The vocals are not well integrated with the rest of the band. They are draped over the songs rather than integrated into the sound. The words on the insert may or may not be the lyrics. They mostly cover personal stuff with an occasional angry jab at the scene. This is not an awful record, just undistinguished. SJS (Great American Steak Religion/Common Cause/Konrad Adenauerstr. 58/D-73229 Bettringen/Germany)

MINNOW • 7"
Three short and noisy tunes of tense and tightly structured emotional hardcore. A loud and clear recording captures the precision playing and hefty sound of these Ontarians. A walloping bass and harsh overdriven guitar mesh with the clattering and jerky drums like a well oiled gear and pinion. Add to that two intertwining voices that hide a surprising bit of melody inside the big noisy song structures. The package is a pleasing combo of ochre, purple and tan. SJS (Rank & File/768 Montbeck Cr/Mississauga, ON/L5G 1P3/Canada)

MONKHOUSE • The Final Indignity CD
24 song CD - 76:21 minutes. Very competent three chord punk rock from Ireland. This "morbidly complete compilation" contains most of their vinyl output plus various tracks from demos. The tracks are driving, energetic and raw tunes with a line on 1977 era punk. The earlier tracks have more of a buzzsaw guitar with some wah wah. They also suffer from lesser recording quality. The later tunes have a nicely developed guitar sound that plays off the shout of the vocalist. Lyrics cover political and social topics with a defiant attitude, although they are only hinted at in the CD booklet. Following the last track is 10 minutes or so of between song talk from their next to last show and nifty bonus tune. This is a good CD. SJS (Rejected Records/9 Woodlands Ave/Dun Laoghaire Co/Dublin/Ireland)

MORAL CRUX • Victim Of Hope 7"
Moral Crux were one cool-ass band. Not sure what they've been doing for the past 5+ years but here is a 3 song 7" of new music. These tunes are much like "The Side Effects of Thinking" songs: energetic, simple, melodic and Ramones with short driving guitar solos. Some social and personal lyrics make up the words. Unfortunately with so much of this sound glutting the turntables today it is difficult to be memorable. One extra point for the energetic delivery and one extra point for the cool tune "Smash Your Face." If they do a long play I hope the songs are faster, shorter and more thoughtfully lyrically. SJS (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 55413)

MUZELBASTARDS • Most Things That Have Any Worth... CD
13 songs @ 58:10 minutes. Incredibly pretentious music that may or may not be about the benefits of drug and/or love addiction. The music is typical chugga chugga buzzsaw punk and the words are long whining complaints about loneliness, isolation, fear, desperation, pain and... blah blah. Electronically treated dual female and male vocals sing in English. Way too much angst. SJS (Shine Records/Guti/Postfach 1212/63591 Niedermittlau/Germany)

MY DEVICE • Buddies CD
5 Song CD EP - 19:18 minutes. Generic Alterna-rock. The vocals are way too loud and way too easy to understand. The drumming is not interesting enough to warrant its placement high in the mix. Dull, repetitious and pointless. Fans of Primus might approve. SJS (Vacation House/Via S. Michele 56/13069 Vigiliano Biellese/Italy)

NAILED DOWN • Leak Of Deadly Bacteria 7"
10 songs. Australian hardcore of the apocalyptic death thrash school. 10 tracks that all run together into a monotonous whirlwind drone musically. The vocals are gurgled and no lyrics are provided but I suspect this band has much in common with E.N.T., Lip Cream and the like. SJS (Spiral Objective/PO Box 126/Oaklands Park/S. Australia 5046)

NO EMPATHY • Ben Weasel Don't Like It CD
5 song CD EP - 12:06 minutes. CD re-issue of a two song 7" from 1992-3 plus three recent tracks. The old tunes are the title track and a Bad Religion cover that seem unnecessary. The new tunes are old school sing along buzzsaw punk with occasional hand claps not unlike the Effigies. SJS (Broken Rekids/PO Box 46042/San Francisco, CA 94146)

NEVER ONLY ONCE • Saving Grace CD
5 tracks at 20:50 minutes. Slow plodding chug chug somewhat metallic hardcore. None of the five tracks goes beyond the riff that opens the song and the rhythm is exactly the same throughout the CD. The dual guitars manage to generate some heavy parts but it's not enough to make the music more than background for the multi tracked vocals. The uninspired drumming is a big part of the problem, as the music stagnates without some thing to push it forward. The lyrics tell tales of depression and doom. SJS (Pressure Point Records/PO Box 907/Colchester, VT 05446)

NOSTRIL • Long Division Souffle 7"
Herky jerky Scottish punk. Strongly rhythmic with spare but effective scratchy scratchy guitar. Vaguely reminiscent of the Minutemen or "History is What's Happening" era Ex. Pleasantly obtuse lyrics roughly shout sung with the beat. It all speeds right along. SJS (Gruff Wit Records/41 Kilmont Road/Bearsden/Glasgow/G612 2JB/Scotland)

OVERCAST • Begging For Indifference CD
4 song CD EP - 19:19 minutes. Slow metallic hardcore with shout til you're hoarse vocals. Two tracks are recent and have some speed shifts and distinct parts but both tracks are identically constructed. Two older tracks play the clean guitar sound off the distorted guitar sound. There are some unfortunate double tracked vocals singing lyrics about death, dying, destruction and darkness. SJS (Edison Recordings/PO Box 42586/Philadelphia, PA 19101)

THE PADDED CELL • CD
14 tracks at 33:01 minutes. Buzzsaw punk with some get drunk, get fucked attitude. The tunes are short and fast and stay true to the in your face 77 sound. The vocals are snotty and achieve a fierce shout when necessary. Gang vocals are used to good effect throughout. I am sure this band gets the crowd slamming when they play out, they've managed to capture a bit of that energy on this CD. SJS (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

PLUG • N47888255033H48324 CD
4 tracks at 12:34 minutes. Fairly raw '97 school hectic punk rock with a bit of pop punk mixed in. The songs are fast and loud and shake from side to side at top speed. The vocals are rough and shouted to keep up with the music. All songs in Japanese. SJS (Straight Up Records/owa Bldg. 2F 52W1/Cho-oku Sapporo/Japan 064)

PROJECT KATE • ...The Way Birds Fly LP
Eight tracks from Kate 08 and some pals. The songs are of the singer/songwriter variety, personal observations and stories set to acoustic guitar. Some of the tracks are fleshed out with full band arrangements, the rest have some instrumental touches backing Kate's voice and guitar. The addition of violin is a fine idea as these songs have a slow lilting pace. A crisp and clean recording job captures the subtleties of the music. SJS (Equal Vision Records/PO Box 14/Hudson, NY 12543)

THE PROMISE RING • The Horse Latitudes CD
8 tracks at 24:27 minutes. Arty pop tunes that attempt to create a feeling of wide eyed wonder at the end of innocence. The imagery of the lyrics is a bit generic and willfully obscure. Aside from a scattering of references to places the words have nothing to grab one's attention. The music is highly polished and produced to smooth any rough edges away. What remains is pretty and empty. SJS Jade Tree/2310 Kennwynn Road/Wilmington, DE 19810)

QUIXOTE • A Force/No Bark 7"
Jumpy, inoffensive hardcore with pop sensibilities. Power trio setup. Nice variations within the structure of the songs. The vocals are 3/5 sung and 2/5 shouted. The songs are peppy and fun. Personal and oblique lyrics. Contains one guy from Jihad. This is a good example of what I call summertime music because it will sound good playing on the car stereo while driving along the highway with the windows rolled down. SJS (Makoto Recordings/PO Box 50403/Kalamazoo, MI 49005)

RADIO FLYER • In Their Strange White Armour CD
7 tracks @ 29:20. A song cycle written and recorded by four folks during one week in April 1995. That gleaned from the scant information provided on the CD. The first and last tracks open and close the CD at a fast pace. They enclose four songs that explore the interaction of rhythm and guitar sounds. The music is reminiscent of the way Bitch Magnet, Fugazi or Bastro do the same though this is not a rip off of any of those often imitated bands. The players on this record are accomplished enough to make this a tight and enjoyable set, though the vocals on the slower tracks are unnecessary and contrived. SJS (Polyvinyl Records/PO Box 1885/Danville, IL 61834)

RECTIFY • By Your Side 7"
Five tracks of late eighties school straight edge hardcore from somewhere in northern Europe. They got it going on: a furious paced, non-metal rhythm section, a frontman who spews disgust at the fallen off and concern for the future, mosh parts and gang vocals placed appropriately to throw the tunes over the top. It is completely familiar yet very well done. Unfortunately the recording is lacking in the guitar tracks. Two guitar players, yet the sound is a thin buzzing whine. Two songs about standing true to the edge and the crew and three about former friends gone astray. SJS (Crucial Response Records/Kaisersfeld 98/46047 Oberhausen/Germany)

REGULATORWATTS • 7"
Side one is a slow and tense song that sets a somber mood. A stretched out guitar sound and varied rhythm from the drummer makes a pleasant bit of ambient rock. The two parts of the song are nicely resolved across the silence at the center. Side two is a standard loud rock track that has some tense moments but is much less interesting than his flipside. SJS (Slowtime/PO Box 414/Arlington, VA 22210)

RINGWORM • CD
13 song CD - 43:14 minutes. Medium tempo sludgecore with scream until hoarse vocals. The lyrics show an interest in all sorts of unpleasantness and the packaging makes a strong case for the divinity of those big eyed extraterrestrials. The entire CD seems to be based on that idea. The music is a low roar of guitar over the simple rhythm section. No change in tempo is to be found throughout tracks but one or the other guitar will find its own direction which helps to avoid monotony. Includes one basically unnecessary cover of an MTV classic. SJS (Probe Records/PO Box 5068/Pleasanton, CA 94566)

ROSSELL • 7"
Sluggish bass heavy metallic hardcore from Rhode Island. Spoken and raw vocals sing of introspection and a search for healing. It's pretty emotional. Lots of chugga chunka riffing throughout the four songs with an occasional sharp edged solo or speedier part. The music feels strained and lower than it wants to be. The recording is loud and deep but unfortunately murky. SJS (Hydrahead Records/PO Box 990248/Boston, MA 02199)

RUIN... • Songs Of Reverie And Ruin CD
26 tracks @ 69:27. A public service reissue of both LPs and compilation tracks from Philadelphia's old school hardcore punks Ruin. From 1982-1986 they distilled the punk fury of the Big Boys and the spiritual intensity of the Bad Brains with a selection of oddity and inspirations to develop a music uniquely their own. They dressed funny, their singer went off on dramatic tangents and they played songs by the likes of Leonard Cohen and the Jefferson Airplane (a modified version of White Rabbit which at the time was more apocryphal than epochal). This CD of songs can be easily located within its pre-crossover, post Minor Threat time. Ruin had a distinct personality like many other bands in the early 80s and this reissue is a pleasant reminder of their place in punk history. Hopefully it is not a precursor to a comeback. SJS (Black Hole Records/12 W. Willow Grove Ave./Box 130/Philadelphia, PA 19118)

RINGWORM • 7 Inches The Hard Way 7"
Five speedy straight ahead punk tunes from this Florida band. Buzzsaw guitar, throbby rhythm and snotty vocals are the parts of their simple and efficient music. Singalong backup vocals help fill out the sound on the choruses. SJS (Rat Town Records/PO Box 50803/Jackson Beach, FL 32240)

SHOULDER • Touch CD
21 tracks @ 64:46. Long anthemic songs of poetic introspection that seem to tie together to make a single sonic landscape. One that is scattered with fast moving roads and broken houses and memories. Slow segments build to a climactic break into an off and running pace. The acoustic guitar cuts delicate slices through the electric hum and the dual voices cry a cathartic mix of sadness and despair without yet fulfilled desires. Emo you ask? Yes, a primary example of a well crafted emo hardcore making use of subtle instrumental layers and dynamic shifts of tempo. The CD includes some demo tracks at the end which are quieter and hint at Shoulder's musical journey. SJS (Conquer the World/PO Box 40282/Redford, MI 48240)

SHARPEVILLE • 10"
Seven tracks of high energy Finnish hardcore. The bass and drums have a powerful jumpy punch while the guitar provides some buzzsaw roar and some big chunky riffs as well as a short fun solo or two. The vocals are the best part though. Two singers with noticeably different voices trade off lines on most songs to good effect. Occasionally they will sing together for emphasis. The lyrics are strong political statements dealing with sexism, work, life and other social topics. SJS (Merwi-Records/Jonte Ekman/PO Box 53/15141 Lahti/Finland)



SHELLFLIFE • I Desire Begins LP
The eleven unpolished and a little sloppy songs on this 12" are refreshing in their simplicity. The sound is spare and dry with dual guitar lines and multiple vocalists. Shellflife play short fast punk dual tunes with intelligent lyrics about relationships and questioning the norms. SJS (Shellflife/3057 Kline Road/Jacksonville, FL 32246)

SELF • Codename: Spivey CD
17 tracks @ 44:37. And another Bad Religion/pop punk clone. This one hails from South Carolina. They got samples from Star Wars, very prominently placed usage of the word Fuck and song titles like "Luke Perry Genius," "Too Punk For Prom," "Chores," etc... Another tired low energy punk contrivance in an ocean of the same. SJS (Three Day Hero Records/311 Univ. Commons/Cayce, SC 29033)

SIX GOING ON SEVEN • 7"
Two tracks of hard edges pop. A melodic guitar line and bouncy rhythm section propel the tunes through their sparse and thick parts. The individual pieces of each song seem completely familiar but combined they produced some interesting twists. No lyrics included but what can be discerned are kinda goofy. Nice window sleeve. SJS (Hydrahead Records/PO Box 990248/Boston, MA 02199)

SALVO RAIN • LP
12 songs of high energy, not chaotic, emotional hardcore. Shouted vocals struggle against the tense shards and thick chunks of guitar noise. Sharp cracks on the snare and a propulsive rubbery bass drive these songs straight ahead with a few brief slower segments. The lyrics talk about fear of going nowhere and despair with current situations which provides urgency to this tight and nervous music. It's all wound up looking for a release but finding nothing outside itself. SJS (Wishful Thinking/169 Westerwood Dr/Rock Hill, SC 29730)

SEVEN YEARS WAR • Ranks Of The Common People CD
10 tracks @ 29:16. Slow to medium tempo hardcore with a big growling guitar sound that is not dominated by the vocals. The bass and drums fill in big chunks of time keeping sound. Each track has several tempo shifts and an occasional key change which avoids becoming a uniform wall of sound. The lyrics confront many political and social issues head on, with a refreshing narrative style. The band has a serious grasp of the English language and do not shy from using some of its more obscure and/or subtle words. Powerful and non-metallic hardcore that grumbles and roars. SJS (Moo Cow Records/PO Box 616/Madison, WI 53701)

SPIDER BABIES • Adventures In Sex And Violence CD
12 songs + guitar adverts @ 29:53. Yet another bland trashy garage rock band. The Spider Babies are too slick to be as much fun as the Radio X bands and too generic to be as hard rockin' and memorable as the Cynics or Devil Dogs. The biggest distinction about these boys is their violently misogynist lyrics. Packaging includes the obligatory tough guy photos and Vox and Mosrite equipment acknowledgments. SJS (G.I. Productions/PO Box 6948/San Jose, CA 95150)

STELLA • CD
5 song CD EP - 19:01 minutes. Standard issue fuzzy pop on this posthumous release. Not as cloying or strident as this sort of thing can be. Musically this is lethargic though not droning and it is well enough recorded to avoid muddiness. The very personal lyrics, full of angst and darkness are printed inside the earth friendly package. Listenable, inoffensive and relaxing. SJS (Grafton Records/2411 Durant Ave. #7/Berkeley, CA 94704)

STELLA • Blissmark/Azure 7"
2 song 7" from another band with Stella in their name, this one from Michigan. Two songs of the worst types possible. One side is a full slick alterna rock out. The other side is a ballad with squeaky acoustic guitar. Worst of all, vox guy thinks he can sing. SJS (Laundry Room Records/PO Box 7753/Ann Arbor, MI 48107)

STELLA BRASS • Simplicity In Motion CD
3 song CD EP - 10:41 minutes. Simple medium tempo guitar rock that follows most of the current patterns; a slow part, a fast part, stop and start again. Talk some lyrics then shout some and then do something wacky like... a trumpet. Undistinguished music. SJS (Ear to Ground/PO Box 522154/Salt Lake City, UT 84152)

(STICKFIGURECAROUSELII*) • 7"
Two songs of furious chaotic hardcore. "For the kids..." begins with a brutally thrashed snare between a wall of circular guitar lines and pounding double bass drum and bass guitar. They slam into a metallic riff like Slayer's finest moment and then head off into their own noisy krush groove 97 before repeating the procedure. The other track is a bit less structured with much more noise. It begins with a rubbery rhythm section throb beneath careening cymbals, distortion and a bass player and drummer who must be the same person cuz they roar like a big steam engine. The track ends like a Godzilla versus Mothra brawl; noise, screams and destruction. The vocals shift from hoarse growling to singing to distorted as the music shifts around them. Kudos to the recording engineer for getting a drum mix that brings out the force with which they were played. Everything else has a clear location in the mix with the well constructed songs resulting in one damn fine record. SJS (Bastille Records/1950 Port Townsend/Newport Beach, CA 92660)

SUBLIMINAL CRIMINAL • CD
14 tracks @ 50:22. The first few tracks on this CD are a heavy punk power trio with rock tendencies to the music. Stop start and noisy guitar stuff played loud and fast and tight. The vocals are a deep throated growling shout. Words are critical of conformity and abuse of power in a thoughtful almost literary way. There are a lot of words to go around. The remaining tracks are a mix of the sound and a few tracks with a different singer. Those songs tend to be less heavy, in fact the later two are flat out indie pop with chiming guitar and brushed drums. The same kind of lyrics though. There is a good rocking instrumental also. Throughout the CD the band makes use of many studio devices and offbeat inclusions, tambourines and kid's voices, etc... They fill out the last 14 or so minutes of the recording with 4 of the previous tracks played backward. Packaging is wonderfully excessive: a bizarre and violent coloring book, a fold out subliminally violent poster, a handmade crayon and it's all gift wrapped with a bow and card. SJS (Space Cadette Records/7339 SW 45th St. Ste. A/Miami, FL 33155)

THE SUSPECTS • New Dawn In The 21st Century CD
13 tracks @ 31:26. Straight ahead street tough or punk from Arlington, VA. Gang vocals, buzzsaw guitars and a rock solid rhythm section that once or twice hits a reggae stride. The vocalist has a hard growling voice and sings lyrics rife with violent imagery though the violence has no specific target. SJS (Torgue Records/PO Box 229/Arlington, VA 22210)

SWING SWANG SWUNG • 7"
10 songs. These tunes sound a bit like the Minutemen without vocals. Short but not simple, often polyrhythmic with multiple time changes. The tracks are almost entirely rhythmic constructions. The drums, bass and guitar trio is nicely accented with saxophone or violin lines on a few tracks. No vocals which is always a refreshing change. Reminiscent of a North Carolina band called Skeletal Remains. Very nice record. SJS (Master Manipulator Records/5665 Knight Rd./Bellingham, WA 98226)

SWIVEL STICK • Notes Toward A Mental Breakdown CD
15 tracks @ 73:28. A series of songs which vary in mood and pace but interconnect and construct a narrative concerned with different states of mental well being. Overall the CD has a droning dream like quality combining structured songs with long passages of sample and electronic generated sounds. Several groupings of songs build on one another from a slow undistorted start to a fast, chaotic and often explosive sonic release. A combination of the tense song structures of Silkwood with the conceptual sprawl of the Art Ensemble of Chicago is a reasonable approximation of what goes on with this CD. Well constructed musically the band easily controls the diverse music territories they explore. I wish there was no reverb on the quieter vocals but that is a minor flaw. The CD comes in over the top packaging. A handmade corrugated cardboard trifold with velcro closure contains a stack of somewhat informative cards and a pressed flower. At the heart of the CD is a three song construction tied together with various sound effects and spoken word samples that builds its pace from the slow initial tune to a medium tempo kick as the second song stops. A spoken word sample breaks the music-less silence the song begins again stripped to just the guitar riff. The rest of the band soon rejoins pushing the pace faster as samples are added into the mix. The vocals are a hoarse shout as the music swirls to a frenzy and then collapses into silence. It is a moment of beauty. SJS (Space Cadette Records/7339 SW 45th St. Suite A/Miami, FL 33155)

STRETCH • Freedom Is In Peril one sided 7"
A posthumous release from this English Band. The catalog description compares this to early Life... But How To Live It? and I have to agree. Blunt female vocals from the simple melodic punk tunes. Lots of info about the band and their impressions of the possibilities within punk rock in an 8 page booklet plus a very nice handmade cover. SJS (Refusenik/PO Box 2018/Hove/BN3 3HS/England)

TEEVIE • Satan and Toast 7"
A guy and his keyboard sings and plays mildly amusing anti-christian rants. SJS (7432 Shadow Wood Drive/Indianapolis, IN 46254)

TIMEBOMB • Hymns For A Decaying Empire CD
8 tracks + one radio show excerpt @ 28:38. Slow, dark chugga chugga metallic hardcore from this Italian band. The music is simple repetitive metal from the Metallica school. One track, "Deep," includes a goofy assed lead guitar solo. The vocals are a gruff mushy growl and are much too loud. The dual guitars play the same lines and riffs and are little more than a background buzz for the vocals and drums. The drummer relies heavily on the double bass while keeping simple time on the snare and toms. The CD booklet includes an extensive essay on the vegan straight edge lifestyle as a liberating tool as well as explanations of the songs. SJS (Danielle Marini/V.R. Battistini/32 00151 Roma/Italy)

309 CHORUS • 7"
Simply structured drone rock with heavily effected guitar. Muted vocals poetically describe the apocalyptic violence of our destructive nature. On side B, "Sarin" is a long orchestrated track. The other side has two shorter and faster songs. The whole package has a melancholy feel emphasized musically by the heavy repetitive bass. The guitar moves through the songs altering the riff and generating anticipation of an absent climax. Not a 7" demo, this is worth more than a single listen. SJS (Flat End Records/PO Box 64412/Milwaukee, WI 53204)

TRAMLAW • Law Of Averages CD
9 songs @ 28:38 minutes. Intensely dull stoner rock featuring that slick growling Marshall sound that every grunge band had to have back in 1991. Add to that a vocalist who yowls, draws out certain syllables and sings yea-eh-eh for dramatic effect plus the highly sought after "really good bass player" and you've got the effusive bombast of a hot frat bar band from any college town, USA. Did this even have a drummer? I only remember that the hi-hat was too fucking loud. Surprise. Packaging includes the obligatory "look how stoned we are" photos. SJS (Doghouse Records/PO Box 894/Toledo, OH 43623)

24 IDEAS • 7"
Eight tracks (3 are covers) from this Barcelona hardcore punk band. They played their last show in 1994 so this is apparently a posthumous release. Old school early 80s hardcore is their reference, made obvious by the Negative Approach, YOT and 7 Seconds covers. The recordings, one side studio and one side live, are a bit thin. The vocals (in English) tend to be the loudest thing, so there is little energy captured. The heavy gatefold sleeve, action photos and list of shows make this a good document of 24 Ideas. SJS (Fragment Music/Apt. Co. 2.247/09080 Burgos/Spain)

Steve Snyder's top ten
Robert Smithson - Collected Writings
STICKFIGURECAROUSEL - 7"
Death Valley National Park
all the new records from Pittsburgh bands
Doris Lessing - Canopus In Argos
Cecil Taylor
BOTCH - 7"
WITCHKNOT - Squawk LP
Spectacle Magazine
SERAPHIM/CANDYLAND CAR CRASH - split 7"

TRUMMER SIND STEINE DER HOFFNUNG • LP
12 song LP. Another standard punk rock record. By now the rules are clear: ching ching guitar parts set against power chord parts, a bassist that counts the rhythm, a drummer who plays fast to force some life into the songs and a vocalist with a declamatory yelp and a throaty singing tune. Though these folks seem accomplished at playing their instruments the songs they create are almost identical and rarely achieve any attention grabbing energy level. Includes one tune that breaks into the obligatory ska rhythm. SJS (Broccoli Records/Jorg Gneiting/Imssand 27/2636 Linsen-Hofen/Germany)

UNRUH • 7"
Four tracks of twisted, chunky, chugga metallic hardcore. The songs have simple underlying structure but are stretched out with stop/start tempo shifts, some hashing on the drums and thick splashes of guitar distortion. The two tracks on side one are to my ear the more interesting, they are connected by a thin line of feedback and are full of noisy crashing around. By contrast the tracks on the flip are pretty ordinary. Hoarse shouted vocals throughout give despairing and apocalyptic lyrics. Hand screened heavy stock package. SJS (King Of The Monsters/8341 San Salvador/Scottsdale, AZ 85258)

UNION • In The Shadows CD
8 tracks @ 24:14. Tough sounding New York City influenced hardcore with squeally guitar, mosh parts and the occasional metallic riffing. Vocals are of the spitting out a foul taste style and are too loud in this mix. The music is indistinguishable from a slew of similar bands, nothing more than background for the words which fall into two categories: "you were my friend, now I think you are pathetic" and "the system will fall." Same old same old. SJS (Ferret Records/72 Windsor Dr./Eatontown, NJ 07724)

V. REVERSE • Children's Basic Concepts Through Music 10"
Eight tracks of fast, in your face punk rock from some of Chicago's Underdog Collective folks. Short and simple songs, only one longer than 1:46 minutes, with twin guitar roar and confrontational vocals. Lyrics concerned with the history of punk and how much has changed recently. Long explanations of each song are included inside the sleeve covering issues like gender roles, privilege and the commodification of punk. The music harkens back to the early 80s underground. The lyrics are very much about today. SJS (Underdog Records/2206 N. Rockwell St./Chicago, IL 60647)

WILLIS • 7"
Four tracks of incredibly simple pop punk, from Ravenna, Ohio. It seems the band barely tries writing songs. But they have continuous harmonizing and speedy delivery. The guitars are a dull buzz that makes the music sound sparse and the songs are very short. SJS (Mother Box Records/60 E. Denton Avenue/East Rockaway, NY 11518)

WILL HAVEN • Will Haven CD
Seven songs @ 24:46 minutes. Plodding and dull music. There are seven songs on this CD but each one sounds exactly like the others—I had to check the CD player to make sure it was not skipping backwards. The tempo of each song is exactly the same, the guitar plays the same parts and the vocals make each song indistinguishable from the rest. A slick production job and slick booklet design polish off this tepid CD. SJS (Landspeed Records/26982 Saffro/Mission Viejo, CA 92691)

WHIRLING PIG DERVISH • Three Small One Tall LP
Scottish anarcho punk that has a furious bouncy bass beat and guitar noise. Similar to Dawson and Crass musically. Angry lyrics cover destruction of political systems, Elvis, danger in the workplace, etc... Vocals are raw shouting with several voices trading off on some songs. Whirling and dervish are good words for this describing this music, a frenzied swinging mesh of drums, guitar, bass, voices and occasionally trombone or melodia. Lee Perry is mentioned in the thanks and there are several inclusions of reggae rhythm. 14 tunes in all. SJS (Anonymous Records/21 Greenholm Ave./Clarkston/ Glasgow/G76 7AJ/Scotland/UK)

WHATEVER... • Jabberwocky CD
12 song CD - 31:48 minutes. Solid punk rock from the heartland (or rustbelt), Ohio. Against an onslaught of by the numbers records, Whatever manage an entirely listenable punk rock record. Thoughtful lyrics are a swell surprise, the guys play together very well and they seem to take the creation of a punk rock record seriously. Add a good mix to bring out the energy in the recordings and it comes together to produce a satisfying set of tunes, especially one track called "Another Fine Day" which achieves anthemic stature. Included is a Woody Guthrie cover which fits nicely into the set. SJS (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

WITCHKNOT • Squawk LP
14 tracks of subtle rhythmic punk stuff from this English band. Their fresh sound is constructed from polyrhythms, scratchy guitar strumming, excellent multiple vocal interaction and violin and cello for depth and the odd emotional impact those strings provide. The words are narratives from a critical political and social perspective. The nicest thing about this LP is the aural pleasure the voices and stringed instruments generate. Combining that with the pulsing beats Witchknott have tapped a musical vein familiar to The Ex + Tom Cora and NYC's Fish & Roses and that is a mighty fine place to be. SJS (Flat Earth Records/Bradford Music/PO Box 169/Bradford/BD7 1YS/UK)

XMILK • Function CD
8 tracks @ 14:16. From Barcelona blasts X Milk, flying the flag of 1981 hardcore loud and proud. No metal, no weightlifting, no hip hop crossover, just flat out and as fast as possible hardcore where the singer has to struggle to keep up with the rest of the band. Lots and lots of words—all but one song in English which is disappointing because I prefer the guys voice when he sings in Spanish. Angry words about children raised to be machines, respecting diversity and being alone. Hardcore is apparently alive in Northern Spain. SJS (B-Core Disc/Apt. Co. 35.221/08080 Barcelona/Spain)

Y • 7"
Eleven tracks of well recorded German crust punk. Lots of well intentioned lyrics, decent computer images on the sleeve and the songs are quite well done. I can't say I hear anything that stands out, but that's hardly a problem or anything. This is an adequate record in its genre. SJS (Anomie Records/Cheruskstrabe 3/44793 Bochum/Germany)

YOUTH IN ASIA • Absolutely Nothing To Fall Back On CD
Ten songs plus one long bonus track. That old standby, ska punk, played by this Long Beach band. The songs are energetic with rough edges intact. Some political, some personal and some wacky lyrics with a sense of humor. Though this band has chosen the second worst name imaginable they manage to rise a little bit above the generic-ness inherent to the ska punk thing to make a fun record. The last track is a long collage of bits from live shows, between song banter, found sounds and some serious copyright infringement that is actually more fun than the other 10 tracks. SJS (\$8 to Dental Records/1503 East Evans Lane/Placentia, CA 92670)

YUM YUM TREE • Riot Up Your Ass 7"
4 songs. Raw New York City buzzsaw punk. Angry vocals about conformity, relationships gone bad and attitude. It seems from the flyers and other info provided in the packaging these folks have been playing shows for a while and enjoy maintaining their DIY status. They have experience playing their sloppy fun version of punk rock. SJS (Vital Music/PO Box 210/New York, NY 10276)

ZONE • The First Blow Is Half The Battle 7"
4 tracks of crusty hardcore punk. Guttural and hoarse gang vocals low in the mix plus huge buzzsaw guitar sound and manic drumming—lots of cymbals, no double bass—are the pieces of this band sound. The songs have basic three chord change structure and the translated lyrics are concerned with life, war and fight to win topics. Fairly standard specifications but this is done really well. Good recording job, shout along choruses and plenty of short, fast and has a killer melody at it's core. Chalk one more fun record for H:G Fact. SJS (H:G Fact/401 Hongo-M/2-36-2 Yayoi-cho Nakano/Tokyo 164/Japan)

ZOUD • The Final Agony 7"
Let's see, with song titles like "Sons Of Satan" and "Making Love With The Devil" and sound like Beelzebub's small intestine digesting Ronnie Reagan's diseased soul it might be assumed this is an early release in the death/satanic metal family tree. The instrumental sludge and vocal wretching make this a truly ghastly example of a musical style which never became more than a poorly drawn caricature of it's intentions. SJS (Underwear On Trial Records/no address)

SERAPHIM/CANDYLAND CAR CRASH • split 7"
Two bands that get along just fine on flip sides of this 7". The C.C.C. are faster and more chaotic of the two with some hyperactive vocals work and bouncy but rough music. These two songs start off nicely enough with minor key melody on the guitar and singing voice but they soon begin to come apart at the seams as the guitar lines shatter into noise and distortion shrieks and the drummer splashes hard on the cymbals. By the end there might be a recognizable bass line holding things above calamity. Seraphim contribute one longer tune. It is slower with less chance of diving out of control though it completely revises it's mood about halfway through. The song moves around its structure a bit but always returns to the unifying guitar riff. Nice and non-linear post hardcore. SJS (Small Craft Advisory/PO Box 79246/N. Dartmouth, MA 02747)

PULLER/ROADSIDE MONUMENT • split CD
4 song CD EP - 18:39 minutes. Puller are perfectly dressed and coiffed for today's tough arena market. They turn in one entry to the apparently undead sensitive ballad sweepstakes and a dull and plodding version of a song by Roadside Monument. On the B side Roadside Monument fare somewhat better. A noisy trio with a marginally distinct guitar sound. One song starts slow, gets fast and then gets faster. The other starts with some feedback, gets fast and ends slow. Their songs are clever, very slick and not boring. SJS (Tooth and Nail Records/PO Box 12698/Seattle, WA 98111)

N.O.T.A./BROTHER INFERIOR • split 7"

2 tracks each. Two hard rocking old school type bands whip up some speedy slam and pogo inducing tunes. Brother Inferior give us anthems of fury and revolution with sing along melodies and a thick throbbing musical attack. N.O.T.A. play sparser snottier music like with fuck the world attitude. I think this is the same N.O.T.A. that put out some records on Rabid Cat 9 or so years ago. They have kept punk rock together. SJS (Havoc Records/PO Box 8585/Minneapolis, MN 55408)

SORE LOSER/CEDAR OF LEBANON • split 7"

Sore Loser contribute two speedy happy punk tunes though the lyrics are introspective and a bit down. The excellent use of twin vocalists make these sing along tunes all the more enjoyable. Cedar of Lebanon are considerably more emotional. They contribute on long track of roaring guitars and raw voices meshed with a driving rhythm section. The quiet part is actually meaningful to the song's development creating a nice moment of tension. Two worthy bands make this a nice find in the review stack. Lots of get acquainted information provided by the bands and label. SJS (Grimm Lake/PO Box 1888/Clute, TX 77531)

CERULEAN/AZURE • split 7"

Azure contribute two tracks of moody and noisy rock that shifts from slow clean guitar plucking to faster and distorted parts. Much distortion is used on the vocals throughout. Cerulean contribute a slow and brooding track that plays quiet parts off loud parts. The three guitars make some nice entwined sounds but not enough to be really special and the vocals are pleading and quickly become tiresome. SJS (Smith & Nephew Co/D. Muller/Gr. Diesdorfer Strasse 64/39110 Magdeburg/Germany)

AVULSION/FORCED EXPRESSION • split 7"

Two sides of blurry, noisy thrashing about. Forced Expression have three vocalists used to decent effect-growls and yells. Avulsion have one growling guy. The decent recording of these bands helps their music to stand out a bit from the thrash and death metal mire. One track on the Avulsion side is longer with some nice part changes and noisy stuff. The Forced Expression tracks are shorter (7 in all), faster and quite harsh. SJS (Recalcitrant Records/425 4th St. NE #2/Minneapolis, MN 55413)

SOHCAHTOA/IN ANO • split 7"

In Ano play a slow meandering tune that connects quiet and loud parts but can't manage any tension out of the interactions. The vocals are whiny and make the track that much less appealing. Sohcahto play a similar type of tune but with more emphasis on repetition and heavier bass and guitar in the loud parts. They use dynamic composition to a fairly effective end. The tune has decent drumming throughout. To bad the bare rhythmic that ends the track was not extended for another minute or so. SJS (Urinine Records/6808 Madison Drive/Indianapolis, IN 46227)

STRING TRICKS/UNION BLUE • split 7"

One track each from these Cincinatti combos. Union Blue play a medium paced droning rock tune. A bit of low fidelity recording sound, some Velvet Underground-like circular song structure and a high pitched guitar make up the music. The vocals shift from sing song to story telling as they pass through the words which ruminate on staying the same or changing. String Tricks have a straight ahead rocking mood with a strong vocal delivery from one Allison Gallagher. Some poetic words about snow and time mix with a crunchy guitar sound to make a rough edged pop rock tune. SJS (Electric Field Dance/PO Box 19394/Cincinnati, OH 45219)

INVADERZ/SPECIAL GUEST • split CD

25 tracks @ 47:08 mins. Invaderz play early 80s style hardcore with a goofy edge. It is fast and kind of fun but ultimately a hollow imitation of the bands that created the sound. The vocals tend to dominate singing some silly songs, a few that address political concerns and a lot of calls to serve God. Some very similar tracks by a former incarnation of Invaderz called Secular End follow. Special Guest also play fast early 80s hardcore though they often have some slower sections in their songs and occasionally throw in an unexpected bit of shouting or noise. They also fall back on the ska punk thing for one tune. Lyrics are nondescript questions about love and rulebreakers and a lot of talk about Jesus Christ as friend and saviour. SJS (Boot To Head/PO Box 9005/Portland, OR 97207)

SURROUNDED/KRUTCH • split 7"

Two tracks each by two bands from East Stroudsburg, PA. First off Surrounded are not a Blunderbuss tribute band. Both bands play street tough NY influenced metallic hardcore. Krutch have more fire in their recording and more chugga chugga, fast break mosh it up change ups but the vocals are forced and unpleasant and don't seem to mesh with the music. Surrounded suffer through their swamp gas murky recording quality to make two tunes of tight if standard mosh core with call and response gang vocals. Their drummer has his shit together which really helps to drive the songs home. Angry lyrics from both bands dis on friends gone bad and comment on life on the street. Xeroxed packaging with lots of unity in the scene attitude. SJS (Back Ta Basics/79 Third Ave. 2nd floor/Paterson, NJ 07514)

ENVY/SIXPENCE • split 7"

Two complimentary bands share this 7". Denmark's Sixpence contribute one track of driving emotional hardcore with fierce vocals and a huge low end rumble. A good layer of noisy guitar and feedback fills out the song. Japan's Envy make music of a similar sound but their two tracks are slower and the bass is more open and fluid using little distortion. Good sounds all around and classy, subtle package. SJS (H.G. Fact/401 Hongo-M2-36-2 Yayoi-cho Nakano/Tokyo 164/Japan)

AMBASSADOR 9 NINETY/THE MAKESHIFT CONQUEST • 7"

The Ambassador 9 Ninety turn in two tracks of furious screaming and bashing chaotic hardcore. They flail their instruments and rip vocal chords but don't really produce much that is different from the many other folks working the same sonic territory. The Makeshift Conquest play one mid tempo tune with strum guitar and time kept on the cymbals. It's messy music with a high whiney vocalist that builds some tension but doesn't do anything with it. SJS (Voice of the Sky/1475 Neilave/Columbus, OH 43201)

GRIVER/HELLBENDER • split 7"

Two tracks each from these North Carolina bands. The Griver tunes combine good melodies with spastic compositions and play it fast. The result is a nice and fresh version of hardcore that is catchy and discordant simultaneously. Vaguely reminiscent of Circus Luperus if only because the singer has a voice like Chris Thompson. A good and raw recording is loud in all the right places and the lyrics are chunky prose. Hellbender are nervous melodic rock in the Refrignator/Diskothek-Q post innocence vein. The speedy pace, clever words and songwriting and raw vocals make this a pleasant listen that is marred only by the murky and compressed recording quality, especially on the second song. SJS (Fall Records/7121 Quail Woods Rd./Wilmington, NC 28405)

V/A • Fragil compilation #1 7"

Four band compilation that focuses on the chaotic hardcore type sound. Previl turn in a slower track while sidemates Palatka pound out their brief tune in a fury. Those two bands with Eurich emphasize the high end in their sound while The End Of The Century Party have a bigger bass wall-top. Lot's of throat wrenching scree vocals top off each track. SJS (Fragil Records/PO Box 442/Ladson, SC 29456)

V/A • God's Forsaken Children 7"

A compilation benefit for criminalized people acting for animal liberation from Masburg, Germany. Four northern European bands contribute one track each. From Y a fast bit of thrashing metallic hardcore that ends in tribal drumming. From Profan a slow driving track that builds up a considerable amount of guitar noise. Fight Da Suckas have a long slow track with a much more emotional delivery and D'Rotzbouwen play loud and ripping hardcore with some metallic touches. They have intense female vocals as well. A small booklet contains a lot of information about some animal liberation/vegan organizations and situations as well as band info. It's all in German though. Nice job all around. SJS (Dr. Struggles Record/Larsi Weckbecker/In Den Peschen 56/56761 Masburg/Germany)

V/A • With The Benefit Of Hindsight... CD

13 tracks @ 32:02. A compilation of bands from South Carolina and Georgia all somehow affiliated with the 3 Day Hero label. A mix of metallic, emotional, spastic and melodic hardcore styles provides an overview of what's happening not just in the scene in question but probably in everyone's scene. Since there is only one track per band no one on here gets tedious and since all the tracks are short the whole compilation is not a chore to listen through. SJS (3 Day Hero Records/311 University Commons/Cayce, SC 29033)

V/A • Sapporo Hard Core Ball CD

26 tracks at 70:47 minutes. One track each from 16 Sapporo bands. They range from slow and metallic to chug chug moshcore, sing along punk and noisy thrash. None of the bands stands out though, they are all equally good at what they play. This is a well recorded document of their scene circa now brought to us by an organization called Klub Counter Action. No information is provided about the Klub or the bands which is disappointing. SJS (Straight Up Records/owa Bldg. 2F 52W1/Cho-oku Sapporo/Japan 064)

V/A • Switzerland's Narrows 7"

A four band compilation culled from the current crop of hardcore bands in the burgeoning Swiss scene. Tracks from O.C.M.E., Cwill, Recoil and Strike make up the music. They all have been heavily influenced by the sound of American Hardcore of present and the recent past. O.C.M.E. are mostly metal. Cwill have the late 80s straight edge sound and Recoil and Strike are similar but have an emotional edge to their songs. The recording quality is not good on any track though. SJS (Peter/Prawda Records/Scholastikastr. 24/CH-9400 Rohrschach/Switzerland) (by the way this 7" is already sold out.)

V/A • Inside Front 'zine and comp. 7"

The 7" is a compilation of four bands on Belgium's Good Life Records. One track each from Regression, Liar, Shortstight and Congress. Granted that they represent one label, the only distinction amongst these bands is the vocalist and recording quality. Musically they play chunka chunka metallic hardcore with Slayer, late 80s NYHC and early 90s death metal the most likely reference points. Congress are the most musically adept though they suffer from their torn to shreds vocals. The most intriguing track is from Shortstight due to the vocalist's strong singing of the words. These tracks do not sound like they were played by the same band, it just seems the four bands approach their music wit very similar intentions. That could be the Good Life philosophy. Inside Front bills itself "A Journal of Revolution and Hardcore Punk" and manages to live up to that lofty goal. Everything about this journal, and I believe that term is appropriate because these pages will probably be a relevant document for a good long time, exhibits the respect which those involved have for their project. The graphic to text ratio is well balanced and the layout is visually interesting while not inhibiting a smooth read. Putting most of the ads on the last pages is a very good decision. The written content is a cross section of the underground hardcore community circa now. The columns cover a wide range of topics and are written with intelligence and from informed points of view. One long column relating the events of travels in India has considerable detail but is unfortunately overwhelmed by the author's tendency to directly compare that nation's culture with North American culture and find himself agast. Two page interviews with Congress and Timebomb go well beyond the band's resume information to discussions of personal and social issues, if depth scene reports span the globe and 22 pages of long thoughtful 'zine and music reviews provide plenty of information for folks in search of music/words to accompany and energize their days. The authors let you know their music philosophy while generally discussing the sonic and lyrical qualities and graphic construction of the releases. It is not possible to agree with everything included in this journal which is a compliment. That everything included is intelligent and vital to a growing community is uplifting. SJS (\$2 US or \$4 World to Crimethink HQ/2695 Rangewood Drive/Atlanta, GA 30345)

V/A • KXLU 88.9FM Los Angeles Live Volume One CD

V/A • KXLU 88.9FM Los Angeles Live Volume Two CD Vol. 1 has 21 tracks @ 72:48 and Vol. 2 has 17 tracks @ 74:15. Two compilations of music recorded during live performances at KXLU by bands of every genre and ilk. Vol. 1 tracks were collected during 1993-1995 and include Kicking Giant, Diskothek Q, Boreotic, Man Is The Bastard, Fisticuffs Bldf, Karp and a similarly eclectic selection. The recording quality is crisp and adequately separated. Vol. 2 is more consistently culled from indie pop and melodic rock performances and includes the Hi-Fives, For Carnation, Oiler, Boy's Life and many similarly inclined bands. The recording quality on these tracks is a bit muffled possibly due to some station renovations and consequent imperfect setup. An overview of the accomplishments of the very active live performance radio shows at KXLU. Unfortunately the CD booklets contain little information about the compilation project and none about the bands and songs. SJS (KXLU Records/7900 Loyola Blvd./Los Angeles, CA 90045)

V/A • Chicken Ranch Round Up II CD

20 tracks @ 72:52. A compilation of bands from the southeast + Texas. It can be assumed that this compilation exists to showcase the range of styles played by the bands involved. Unfortunately many of them fall into the crap rap mosh it up Sony approved punk. There are a few sensitive vocalists with loud guitar as approved by Geffen. The only mail provided by or for these bands are their respective e-mail or snail mail addresses which I suspect means they have some desire to reach the wider audience of dreams. Unfortunately nothing on this CD is more than a loud version of something that already hit big. In an ocean of trivial compilations this is one of the lessers. SJS (Chicken Ranch Records/PO Box 151922/Austin, TX 78715)

V/A • If You Find The Ramp CD

12 band 24 song CD - 70:11 minutes. A compilation representing skate punk bands from VA, NC, NJ, IL and MS. The alternate punk sounds are rampant but a few bands do pull themselves out of the morass. Maude Gone are fresh and pop punky. Algebra One turn in a pleasant anthem called Sabrina. Lost Tribe play some decent punk rock and Seething Grey have a sound reminiscent of the Jam. Everything else runs together which probably is just fine for an afternoon at the half pipe. Lastly, I believe that a half completed original song is far better addition to one's discography than a wacky version of some MTV classic. SJS (Delmar/PO Box 5461/Richmond, VA 23220)

V/A • Left For Dead LP

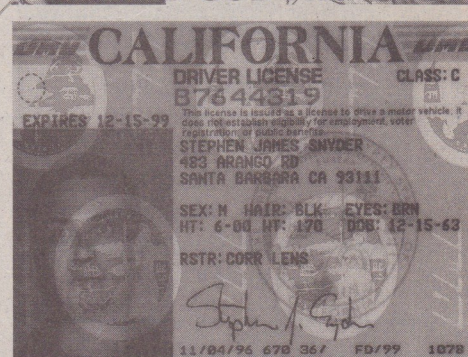
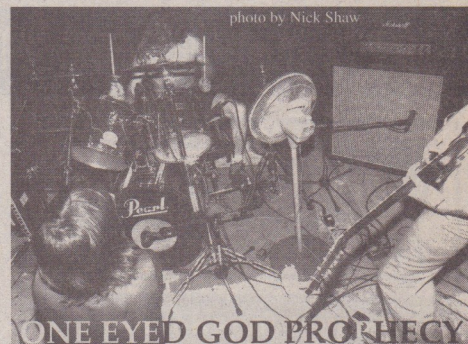
This compiles tracks from 17 bands who call PA their home state. Nine from the western side and eight from the east. Included are bands of various sounds and ages from upstarts to scene elders, but there are all punks with strong DIY instincts and a good rockin time in mind. The folks involved are: Chase Squad, Darlings, Not Yr Friends, Worf, Davenport, Caddies, Blinder, the Mollies and Press Gang from western PA. Kline's Island, City 2000, Strychnine and the Rat Traps, Thee Autobots, Bomb Squadron, Grieving Eucalyptus, Dutchland Diesel and The Dealers from eastern PA. A bit of trailblazing through the healthy PA underground. Equally as much fun is the issue of Chumpire (#75) that comes with the LP in which Greg discusses many things about PA, from curiosities to trivia that will fascinate anyone inquisitive about geography and local culture. Includes insights and facts about Route 6, bingo, school districts, cash crops and much more. SJS (Chumpire/PO Box 680/Conneaut Lake, PA 16316)

V/A • Rage Generation: A New Hope CD

14 songs @ 34:41. Two songs each from seven bands out of the new school Singapore hardcore scene. The recording quality is unfortunately very muddy which does nothing to help distinguish one band from another, but I doubt that is important. The continued existence of the Lion City straightedge scene and the bands involved is the primary concern of this compilation and label. The first six bands play fast tempo angry hardcore without tempo changes. One band, Retribution are more proficient on their instruments and include a flashy guitar solo. The last band, Revolt have a more punk delivery. The vocals are all in English and cover the basics: standing true, social concerns and the scene. SJS (BLK 225/Pasir Ris St. 21/#02-58, Singapore 510225)

V/A • Back Asswards CD

30 tracks @ 62:47. A 30 band compilation providing a cross section of the current state of melodic punk in the US. The track listing reads like a run through the 1/4 and 1/6 page adds in MRR. It doesn't all sound the same but there are only subtleties distinguishing many of these bands. Two or three tunes rise above the buzz: an older track from Rhythm Collision, the McRackins, Fat Day and maybe Donuts 'N Glory. A fun listen the first time through. Doubtful it could be handled in it's entirety more than once. As a document of 30 DIY punk bands out to have a real cool time and make some rock and roll for the kids in the process this is a success. SJS (Interbang/620 W. Spruce Street/Ravenna, OH 44266)



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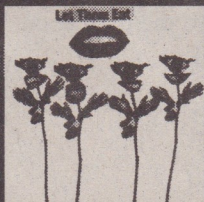
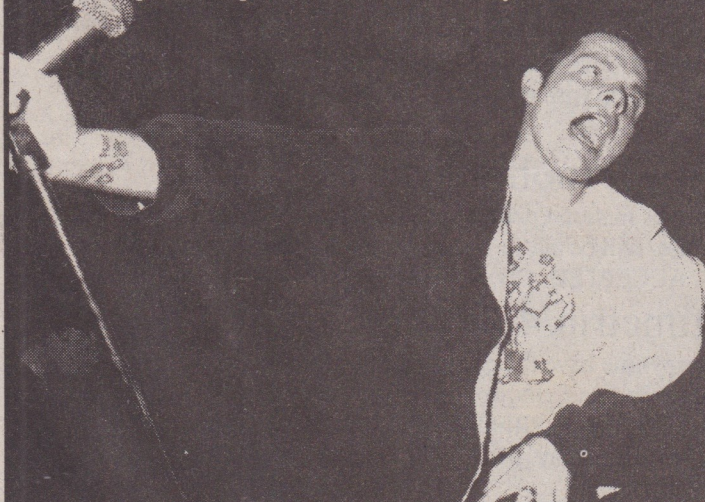
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13 songs of barn-burnin' mayhem by the premiere cajun-core band of the century. Washington, DC is on fire!!

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Persiflage, a book of 8 short stories by 8 different people is still available and sitting in my closet. So, if you were really a good person who liked to support DIY projects, you would buy several copies and do your part to make me an extremely wealthy man. If you'd like a copy (or 8, maybe) the price is \$4 ppd in the good ole USA. Those who live outside the US shall have additional postage fees levied against them.



I still am very much in favor of people helping me out in the distribution department. I'm easy to deal with, as long as you aren't Christian or anything stupid like that.

Cash or M.O. to Chad Miller c/o

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sleepytime/400 years - split 7"

caution. sleepytime have the ex-max colby virus, and 400 years have the ex-groundwork disease. 1 song each, out in spring also. please PREORDER. Sleepytime and 400 years will be in europe may, june, and maybe july. stay tuned.

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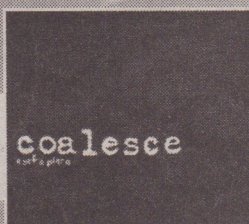
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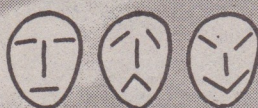
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Under The Ground 'zine. Send articles, poetry, and whatever you want and I will send you a copy. Bands; send demos, etc. for review. The 'zine will be sold in eight different European countries and Australia. More distributors needed! Classifieds are 20¢, advertising 1/4 page \$1. Send everything to: Kalpakidis Makis/B Side-Street Ag. Stefanou 6/Neapoli 56727/Thessaloniki/Greece

Videos live trader looking for new contacts around the world. Send me your list. I can do conversion NTSC/PAL. Luca Evangelista/Via Pietro Maffi 40/20157 Milano/Italy

Man is the Bastard/Capitalist Casualties split 12"—Does anyone have a copy for sale/trade? Will throw down \$\$\$ for it, or will trade video (ask for list). Bill Henson/3204 Burleigh Ln./Woodbridge, VA 22193

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Hey jaded punks wanting to dump your records. I'm looking for: Blast In My Blood LP and esp. t-shirt, Christ on a Crutch early 7"s and 1st LP, Moss Icon Lybennum LP or split with Silver Bearings, any Hated, early ABC Diablo. Send prices or list to: Blair Taylor/3127 Rocky Pt. Rd./Bremerton, WA 98312/USA

\$1 gets you 60 word classified and a copy of the 'zine your ad first appears in. Each ad will be printed in 2 consecutive bi-monthly issues. For outside U.S. send \$2. Tyawn Adzine/PO Box 457/RB, CA 90277

Columnists Wanted!!! for *Five Knuckle Shuffle* fanzine, particularly a scammer/hacker guy and also a punk/political cartoonist. We are an up and coming fanzine, and hey, MRR likes us!! Send submissions to Greg/PO Box 1235/Greenwood, MS 38935-1235

The Closet (N. Little Rock, Arkansas) needs bands (all sorts) to play Fridays and Saturdays (possible early Sunday). Send CD, vinyl, cassette to a radio show (88.3 FM Wed. 10:30 PM-2:00 AM) Kiffin/ (501)847-3366/17456 Oak Forest Dr./Mabelvale, AR 72103

Want live footage of: Pitchfork, Klikatat Ikawoi, Swiz, Ignition, Ku Kim, Slint, Rodan, Don Caballero, Tortoise, Pixies, Joy Division. Will buy/trade for videos of: Hoover, Hase Got, Rorschach, UOA... Contact: D. Jackson/985 Yellowbank Road/Toms River, NJ 08753

Mohinder-the Mission, Joltergeist, UOA/Born Against, Joan of Arc, Bleed, Harriet the Spy/Blisy Backson, 7"s \$3ppd, \$5 (rest of world). For a complete catalog send SASE to Vomitorium/PO Box 457/RB, CA 90277

Videos: Bleed, Born Against, Drop Dead, Los Crudos, Rorschach, Channel, Mouthpiece, MK-Ultra, Cop-out, Charles Bronson, Overcast, Suppression, Eucharist, some fest shows, hardcore and grindcore comps, and Rudy Ray Moore movies. Trade or sale. Your list or stamp gets mine. Vince/ 27231 Tortoise Tr./Bonita Springs, FL 33923. After 5/1/97 write to 1325 Warwick Dr./Ashtabula, OH 44004

100 Aker distro: DIY distro that sells, buys and trades. Tapes, patches and 'zines. Catalog is \$1.00, but is used on first purchase. We carry stuff like: Doom, Conflict, Nausea, Amebix and more. We do a 'zine, and a 2nd comp. Write to: 1215 Ronan Ave./Wilmas, CA 90744

I need photos, rare records and shirts (especially Schism and Wishingwell Designs) of late 80's ("Youth Crew") bands. Will give you \$\$\$, other records... Send "want" and "offer" list to: Thorsten/Am Muhlenbach 14/48308 Senden/Germany

Bands send recordings for tape comps, also lyrics, photo or art, and also answer the following for mini-'zine. Your point of view of racism? Calin/PO Box 1428/Gonzales, CA 93926

HEY! Buy these records. Outfiddle/Six 7"=pop punk. Dirty Laundry 7"=FAT records type punk. Bad Stain Compilation 7"=the Neighbors, Corrupt Citizen, Dirty Laundry, No Cents, and Adam's Alcoholics. 7"s are \$3ppd U.S./\$4ppd N.A./\$5ppd World. Mike B./Dirty Records/PO Box 6869/Glendale, AZ 85312-6869

Unity Power Records. Line of Fire (CT)/Capgun (NY) split 7" out now. Still available Line of Fire Your Side EP. \$3 (USA), \$4 (Can&Mex), \$5 (World). Send SASE for more info to Dan Horlitz/76 Winthrop Rd./Windsor, CT 06095

Iron Maiden stuff wanted! If you've got it, then I'll buy it. Write to me with a list and prices (please be reasonable, I ain't rich). I have all the albums, but I'll buy anything you're willing to part with. Cam Pipes/2410 Nottingham Rd./Victoria, BC/V8R 6C3/Canada

ZINE NEEDS YOU. I need columns, rants, comics, stuff for review, whatever. You want one, send \$2. Wanna write, write me and tell me what you wanna do. Ben Dally/8297 Grafton Ave./Cottage Grove, MN 55016-2672/E-mail: LaneBriant@aol.com

Enewetak/Unruh split 7" soon. More good shit in the works. Distributors and kids get in touch. Feast and Famine/PO Box 10221/Scottsdale, AZ 85271. One day it will come.

Videos—hundreds from: 7 Seconds, Black Flag, Bouncing Souls, Chokehold, DK's, Earth Crisis, GG Allin, Descendents, Integrity, Minor Threat, Misfits, etc. 120 min. \$10ppd. Send SASE for list. Trades welcome. 2 week delivery. DeadXStop/ 8127 Waterbury #203/Woodridge, IL 60517

I will pay good money for: Soul Side's first two 12"s, Fear of Smell comp., MITB/Born Against 8", Evergreen 12", anything by Happy go Licky/One Last Wish, the Faith ep, Rorschach/Neanderthal 7". Write to: Jesse/1205 E. Hubbell St./Phoenix, AZ 85006

Hey! You also need to buy these records too. Adam's Alcoholics Menace To Society 7". The Feds/No Cents split 7". The Feds sound kinda like Rancid and No Cents plays pop punk. 7"s are \$3 U.S./\$4 N.A./\$5 World. Dirty Records/PO Box 6869/Glendale, AZ 85312

GRADE A: The Best Of... Two 90 min. tapes with Deadandgone, Milkfat, Onemanrunning, Siren, Among the Thugs... more \$5. Also Live At The Phoenix 90 min. tape with Rancid, Blackfoot, Engage, Fifteen, Zoinks... more \$3. Unreleased trax on both. PO Box 15306/Santa Rosa, CA 95402

Undertone Distribution is looking for (sXe) he demos and fanzines to distribute in Europe. Get in touch (if possible with sample) if you want to sell something or get our list: Undertone/Am Muhlenbach 14/48308 Senden/Germany

I want YOU, the reader, to send me anything you wrote and like for my new 'zine, Stutter. All stories and essays. No interviews, reviews. Half-artistic emo. Half-humor. Looking for something sorta new. Mike/33122 Santiago/ Dana Point, CA 92629

Chapter 16 Taken For Granted 7". 4 personal, tight, punk hardcore songs. \$3ppd US, \$4ppd Canada, \$5ppd world. US funds except Canada. We need help for west coast tour spring '97. 285 Qn. Tamara Way/Calgary, AB/ T2J 4E6/Canada

Anarchist Youth Federation/Box 511/Eau Claire, WI 54702. Books, pamphlets, stickers, patches, propaganda, free shit. Chomsky, Kropotkin, Goldman. Environment, capitalism. Working to unravel humanity's strife. Everything else imaginable. American imperialism, global economy, resistance, post industrialist insurrection. Much more. Send SASE.

Discount is Florida's finest female-fronted pop-punk. Ataxia's Alright Tonight CD \$8ppd. Write for free catalog and sticker. Records by: Eveready, Tiltwheel, Hemlock, Tanner, J Church, and more. Liquid Meats/PO Box 460692/Escondido, CA 92046-0692/USA

Do you have pictures? What a coincidence. So do I. Let's trade. I have MITB, Men's Recovery Project, Mineral, FYP, Unbroken, Ignite, Neurosis, Farside, and many more. I'm looking for everything (esp. Born Against, Heroin, etc. and old school sXe hardcore). Chip Watson/1552 Ocean Blvd./Balboa, CA 92261

Good things: trees, sincere people, dancin', dogs, yummy vegan food, Ottawa, mail, view-master, disaffect. Even better thing(s): you writing me a really nice letter and sending neat stuff. Mark/M0746 Jester Center/101 E. 21st Street/Austin, TX 78705-5695. Murie, where are you?

Serious Punks Bands Wanted. Ass kicking compilation CD now forming, and time is quickly running out. You get one hundred copies for the cost of \$2.74 ea., and \$15 registration fee. Your bands, name, band info and

contact address will be inside two page

CD booklet. Send letter, demo, +2 stamps to 3000 Records/PO Box 10313/ Kalamazoo, MI 49019

Florida kids: Queer vegan girl into literature, music (punk, h/c, new wave, and "indie rock" mostly), radical ideas, art, conversation, traveling, and aimless walk, wants to meet more people. Don't write if you only want to talk about your favorite bands. Kristy/PO Box 1791/ Fort Myers, FL 33902/e-mail: rdysetgo@hotmail.com

Looking for: US/Skandinavian/Jap releases from 1980 till now. Send your wants/trades lists to: Bruno/PO Box 447B-9000 Gent 1/ Belgium. Loads of Euro punk vinyl available for trade. E-mail: Hendrik.Dacquain@rug.ac.be (mention "Pyrrhus" in subject).

Looking for: Moss Icon/Silver Bearings LP, Moss Icon 7"s, Hoover LP, Hoover 7"s, Hated LP, Hated 7"s, Lync - Mhz/pan 7", Lync - Pigeons 7", Cap'n Jazz 7"s, Dahlia Seed/Mothman 7", Evergreen demo. I have lots of records for trade. I will also buy. Mark Velo/ 2155 Kentucky St./Bakersfield, CA 93305

Panacea, a 'zine from Oregon: new issue features interviews with Berzerk and Yankee Wuss and it's a split issue with *All the Pretty Houses* 'zine. \$2 or send stuff for review. PO Box 123/Gaston, OR 97119/USA

Poly bags for sale. 7"-3 mils.: 100 for \$5, 500 for \$16, 1000 for \$26. 12"-4 mils.: 50 for \$6, 100 for \$11, 500 for \$50. All prices ppd. Send cash or money order to: Chris Cabay/429 Circle Ave./Forest Park, IL 60130. I sometimes like to trade for hardcore records for my distro. Give me a call. (708)366-5646. Please use home address, not PO Boxes, so I can UPS the bags. Thanks.

\$3 for forty words • forty word maximum • cash only

Patches. \$1 & 1 stamp each. The Business, Anti Nowhere League, Crimpshrine, Econochrist, Conflict, Op Ivy, and Subhumans. Mike B./PO Box 6869/Glendale, AZ 85312-6869

Seaweed isn't the only band from Tacoma, WA. Harkonen is described as dark, brutal, and emotional hardcore. Harkonen demo is \$3 ppd to: 2918 North 16th/Tacoma, WA 98498. Trades are welcome. Looking for feedback.

I started Urinine Records when I realized I was too old for punk, too poor for hardcore and bored by emo. Post-punk? Neo-hardcore? Noise? Whatever. SASE to 6808 Madison Dr./Indianapolis, IN 46227 for info.

Looking For Following Records: DIRT Just An Error LP: VOORHEES/STALINGRAD split 7"; EA80-202: ENT Phonophobia 12"; V/A The Alf is Watching You LP; V/A Airstripe One LP; offers to: Paul Mentz/Drygalski Allee 11/81477 Munchen/Germany

No Retreat/Passover split CD out now on Yo/Go! Records. You kids will flip a floorcomp over these 13 tracks of raging Pennsylvucky hardcore. \$8 ppd to Cliff Dean at PO Box 90221/Pittsburgh, PA 16038. Distributors please write!

Demos and shows: Deadandgone, Neurosis, Fifteen, Tilt, Nuisance, Schoolbox, Avail, Inquisition, Los Crudos, OPIV, Crimpshrine, Siren... more. \$bux for full 90min. tape. Send to GRADE A/PO Box 15306/ Santa Rosa, CA 95402

Help! Looking for any kind of correspondence. Suggested topics: the commodification of HC, Amageddon, how much you think I suck, etc. Also looking to swap tapes or fanzines. Response guaranteed! Send to: Nate/11569 Embers Ct./Reston, VA 20191

Looking for original press, bootleg, and live youth crew records. Verbal Assault Trial, Beyond, Shelter Quest..., Straight Ahead, COS, YOT, and so on. Also any shirts or X watches. Will buy! Please contact! Brian Jordan/245 Secor Ave. E./Stroudsburg, PA 18301/call (717)476-0547/e-mail xbrj717x@ptdprolog.net

W.G.O.L.M.P. 'zine is looking for columnists. Write whatever you want (political, personal, etc.) and I'll most likely print it. No sexism, racism, homophobia. You'll get a copy when the issue comes out. 488 Green Bay Rd./Highland Park, IL 60035

I'm a 17 year old, drug-free male looking for pen-pals. I'm into hip-hop music, and some punk. I also enjoy poetry and art. Please write. Micah/4545 Kingwood Dr. Apt. 1522/Kingwood, TX 77345

Bands and labels get in touch for shows and distro all over Texas. Send phone and vitals. Likis/PO Box 161/Troup, TX 75789/U.S.A. All styles welcome, bow to the MAAT.

WANTED: A Swatch X Watch. I've looked everywhere but just can't find one. Will buy and/or trade. Also looking for Chain of Strength, Burn and Insted shirts. Please write to Andrew Horton/PO Box 481/Hope Valley, RI 02832

The End of the Century Party 7", Reversal of Man 7", Christopher Robin 7" (repress), \$3 ea. ppd. Valrico Records/PO Box 679156/ Orlando, FL 32867. In Feb. Cease 12" \$6, Bent River Dryad 7" \$3.

Fuck me unlove! \$jab! the debut CD-demo by the guilty Bloodfish. 21 stinging mins of abrasion! \$8ppd to: Bryan Mehrl/c/o Crakt Disc/ 577 West Capitol St. #B/Salt Lick City, UT 84103-1709. Limited to 800.

Looking for pen-pals. My address is Jeff Hardcastle H-83281/PO Box 8101/San Luis Obispo, CA 93409. I'm 28 white/Indian punk rocker into Descendents, Op Ivy. Currently doing time, answers all letters.

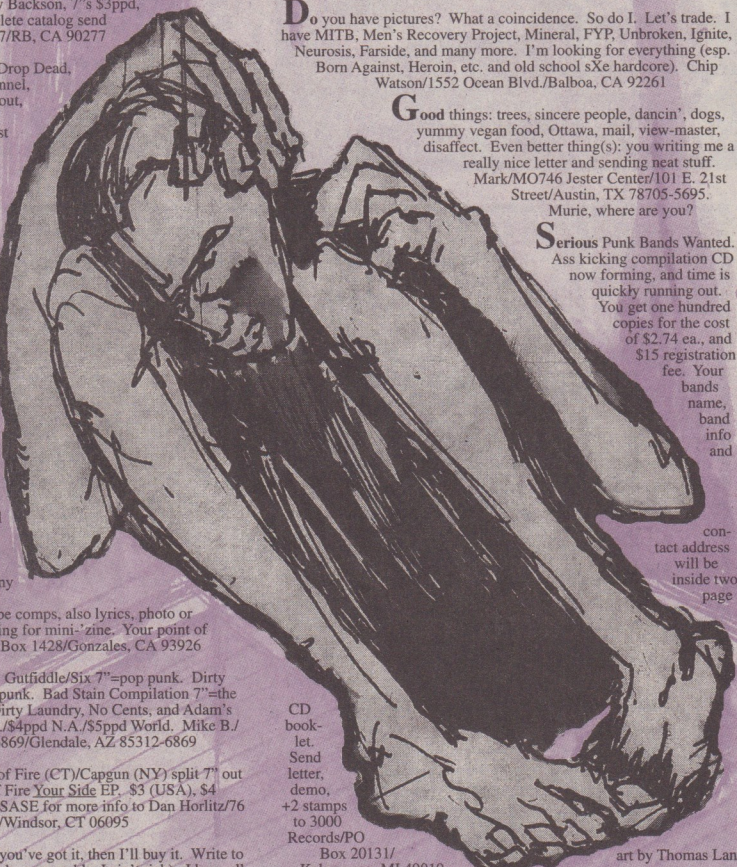
4 Walls Falling freak looking for photos, flyers, interviews, old sXe 'zines, also looking for a Swatch X watch; buy or trade. Please help. CJ/516 Seahawk Dr./Rapid City, SD 57701

The Easy Subculture has run away to Japan. Any patrons looking for their stuff and any lost friends please, please write us here because we love you and miss you. New Raw Pogo on the Scaffold 'zine with Tonie Joy and lies and romance and poetic rock history, plus new releases out soon. Write! #101 La Bellina/1-2-4 Shiokay/Ichikawa-Shi/Chiba-Ken 272/Japan

In a band? Touring the southeast? Don't forget about Charleston, SC. Call or write if you are interested in doing a show here. Brian Cooper 803-207-1746; 76204 McKnight Dr. Apt. M-57/North Charleston, SC 29418

Foundation for the Enlightenment of Today's Youth is in the process of gathering all intelligently written articles that have anything to do with the counterculture. If it should be distributed, please send it to F.E.T.Y./PO Box 9734/Greensboro, NC 27429

BAST music 'zine focuses on unsigned bands in metal, hardcore, gothic and industrial. Bands send demos, cheap ad space. For a copy send \$2 cast to: Bast c/o M. Hughes/358 Moscow St./San Francisco, CA 94112



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AGE...
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22/23—16% • 24/25—7% • 26+—9%

ARE YOU STRAIGHT EDGE?
yes—49% • no—51%

WERE YOU STRAIGHT EDGE AT SOME POINT?
yes—69% • no—31%

vegetarian—53% • vegan—29% • carnivore—18%

ARE YOU A VIRGIN?
yes—27% • no—73%

DO YOU LIKE SEX?
yes—86% • no—14%

DO YOU MASTURBATE?
yes—97% • no—5%

HOW OFTEN?
daily—35% • twice daily—9%
once a week—11% • twice a week—11%
3x a week—21% • occasionally—7%
often—4% • not enough—2%

DO YOU WANT TO GET MARRIED?
yes—57% • no—35% • maybe—8%

DO YOU WANT TO HAVE KIDS?
yes—52% • no—32% • maybe—9% • adopt—7%

HAVE YOU EVER BEEN IN JAIL?
yes—22% • no—78%

ARE YOU POLITICALLY ACTIVE?
yes—62% • no—38%

DO YOU VOTE?
yes—52% • no—31% • too young—17%

DO YOU LIKE YOUR PARENTS?
yes—71% • no—12% • sometimes—6%
one of them—8% • no, but respect them—3%

HAVE YOU EVER DONE A 'ZINE?
yes—66% • no—34%

HAVE YOU EVER BEEN IN A BAND?
yes—73% • no—27%

DO YOU HAVE TATTOOS?
yes—37% • no—63%

DO YOU HAVE BODY PIERCINGS?
yes—34% • no—66%

HOW MANY BOOKS DO YOU READ A YEAR?
none—4% • 1-3—12% • 4-6—14%
7-10—16% • 11-14—12%
15-20—18% • 21-30—12%
31-49—5% • 50+—7%

DO YOU OWN A COMPUTER?
yes—57% • no—43%

DO YOU OWN A BICYCLE?
yes—74% • no—26%

DO YOU WATCH TV?
yes—79% • no—21%

SHOULD WE FIRE FELIX VON HAVOC?
yes—17% • no—83%

SHOULD HAC HAVE PRINTED DANA'S LETTER?
yes—77% • no—23%

ARE YOU PRO- OR ANTI-PORNOGRAPHY?
pro-porn—62% • anti-porn—38%

ARE YOU AGAINST CENSORSHIP?
yes—87% • no—13%

DOES IT INCLUDE RACIST LITERATURE OR PORNOGRAPHY?
yes—81% • no—19%

ARE YOU PRO- OR ANTI-AFFIRMATIVE ACTION?
pro—72% • anti—28%

Favorite Television Show

Simpsons, Seinfeld, X-Files, The Tick, 90210, Star Trek, Roseanne, TV Nation, ER, Party of Five, Straight Dope, 20/20, Ren & Stimpy, Beavis and Butt-head, Friends, Melrose Place, news, Northern Exposure, Dr. Katz, Babylon 5, Kung Fu, Hogan's Heroes, X-Men, Howard Stern, Kids in the Hall, Wonder Years, X-Men, Fresh Prince, Young Ones

What is your all time favorite 'zine?

HeartattaCk, Cometbus, Maximum Rock 'n' Roll, No Answers, Profane Existence, Hardware, Anti-Matter, Spectacle, Dear Jesus, Anxiety Closet, Slug & Lettuce, Second Nature, I'm Johnny and I Don't Give a Fuck, Taylor's Daughter, Flipside, Change, Fucktooth, Icarus Was Right, Simba, Tatterfrock, Greedy Bastard, Not Even, Probe, Burn Collector, Anti, Dysfunction, Googlebox, Spirals Upward, Sty, Answer Me, Peaches and Herbicide, Con(tra)science, Plot, Rust, No Longer a Function, Alien, Schim, Surprise Attack

What is your all time favorite band?

Fugazi, Born Against, Jawbreaker, Minor Threat, Crass, Smiths, Descendents, Gorilla Biscuits, Los Crudos, Avail, Unwound, Infest, Lifetime, Misfits, Rites of Spring, Cap'n Jazz, Rorschach, Moss Icon, Youth of Today, Black Flag, Frail, Hüsker Dü, Shotmaker, Man is the Bastard, Chain of Strength, Ordination of Aaron, Spitboy, Still Life, Sonic Youth, Discharge, Iron Maiden, Heroin, Dag Nasty, Slinger Priest, Dead Kennedy's, Embrace, Sleater Kinney, Sunny Day Real Estate, Bad Brains, Christie Front Drive, Life... But How to Live at, Road, Iconoclast, Policy of 3, Current

What is your favorite record label?

Ebullition, Dischord, Great American Steak Religion, Kill Rock Starts, Slap-A-Ham, Jade Tree, New Age, Initial, Profane Existence, Mountain, Reservoir, Flat Earth, Gravity, Revelation, Vermiform, Skuld, Lookout, Art Monk Construction, Bloodlink, Caulfield, Troubleman, Prank, Victory, Council, Edison, Tribal War, Crank, Yulende, Stonehenge, Thull Jockey, Touch and Go, Crass Records, Crap, Bovine, Empty, Havoc, Gera, Blindsten, Levitt, King of the Monarchs, Legion Armada, Crucial Response, Common Cause, Love, Alternative, Tentacles, Old Glory, X-Mist

What was the best 'zine of 1996?

HeartattaCk, Cometbus, Icarus Was Right, Spectacle, Hardware, I'm Johnny and I Don't Give a Fuck, Change, Punk Planet, Probe, Profane Existence, Fucktooth, Second Nature, Maximum Rock 'n' Roll, Dogprint, Secret Files of Captain Sissy, Slug & Lettuce, Plot, Extent, Love Child, Taylor's Daughter, Con(tra)science, Retrogression, In Effect, State, Outpunk, Spirals Upward, Under Punk Collective, Inside From, Enabled Most, Every Other, Disturbing the Peace, Less Than One, Scenery, But Still, Pin the Stain, Search of Serenity

What was the worst 'zine of 1996?

Maximum Rock 'n' Roll, Punk Planet, Flipside, HeartattaCk, Dogprint, Even the Score, Retrogression, Second Nature, Simba, ATR, Extent, Trustkill, Hardware, Postcards From the Edge, Mine, Spinstewitch/Alien, Change, No Labels, Pull Mall Soup, Ziss, Probe, Slut Magnet, Words of War

What was the best record of 1996?

One Eyed God Prophecy 12", Promise Ring 12", Converge "petitioning the empty sky" CD, Shotmaker "mouse ear" 12", Avail "4am friday" 12", Three Studies for a Crucifixion/Coleman 12", Man is the Bastard "thoughtless" 12", Propagandhi "less rock" 12", His Hero is Gone 7", C.R. 7", Deadguy 10", Union of Uranus "disaster by design" 7"x2, Sleater Kinney "call the doctor", Texas is the Reason "do you know who you are?", Aus Rotten "the system works" 12", Braid "age of octeen", Seein' Red 7", Eucharist 12", Neurosis "through silver in blood", Spitboy/Los Crudos 12", Young Pioneers "crime waves" 10", Fall Silent "no strength to suffer" 12", Spazz "a ravens" 12", Fall Silent "no strength to suffer" 12", Man is the Bastard/Locust 10", Fingerprint CD, Guyver One 7", Inkwell "shine so bright" 7", Monster X 7", Systral 10"

What was the worst record of 1996?

Earth Crisis "gomorrah's season..." 12", One Life Crew "crime ridden society" 12", Path of Resistance "who dares, wins", Promise Ring 12", Young Pioneers 10", Integrity "humanity is the..." 12", Make Up "destination love" 12", Total Chaos 12", Brother's Keeper "the continuum", ex-Ignota "lazarus 7", Descendents 12", Van Pelt "stealing from" 12", Agent Orange "virtually indestructible" 12", Ink and Dagger 7", Apt. 213 "children should play" 7", Jeanne d'Arc 7", Blue Tip, Screaming Weasel, Nas "it was written", Boys Life 12", Carcass "swansong", Crucifix 10", Deadguy, Enkidid "some assembly required", F.Y.P. "toilet kids bread" 12", C.R. 7", Third World Planet/Republic of Freedom Fighters flexi, Constantine Sankathi/Bev Clone 7", Jara "we are all downwinders" 7", Metallica, HeartattaCk #19 comp. 12", Opus 12"

What was the best new band of 1996?

Torches to Rome, Four Hundred Years, His Hero is Gone, Promise Ring, By the Grace of God, One Eyed God Prophecy, Locust, C.R., Ink & Dagger, Kiss it Goodbye, Sleepy Time Two, Instant Girl, Fit for Abuse, Absinthe, Charles Bronson, Instill, Parades End, Piebald, Ire, Floorpunch, Elliot, Eurich, Boy Sets Fire, Submission Hold, Dead Stool Pigeon, Roswell, Anti-Product, Blue Tip, Cerberus Shoal, Republic of Freedom Fighters, Fall Silent, Get-Up Kids, Goodbye, Blue Monday, Hal al Shedad, Quixote, Man Afraid, Race Traitor, Jesuit, Swing Kids, Thirty Second Motion Picture, Triceratops, Karate, Monorchid, The Gain, Sweet Belly Freak Down, Pinkerton Thugs

LETTER?

APHY?
8%

ORNOGRAPHY?

ACTION?

ur Trek, Roseanne, TV
& Stimp, Beavis and
Dr. Katz, Babylon 5, Kung Fu,
Moesha, Fresh Prince, Young Ones

zine?

No Answers, Profane
Jesus, Anxiety Closet,
I Don't Give a Fuck,
Was Right, Simba, Tatterfrock,
on, Googlebox, Spirals Upward,
Fantasy, Allen, Schlim, Surprise Attack

band?

eat, Crass, Smiths,
ail, Unwound, Infest,
ch, Moss Icon, Youth of
the Bastard, Chain of Strength,
Iron Maiden, Heroin, Dag Nasty,
Gale, and Brains, Christie Front Drive,
Current

label?

igion, Kill Rock Starts,
Existence, Mountain,
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Alternative Tentacles, Old Glory, X-Mist

1996?

stacle, Hardware, I'm
Planet, Probe, Profane
n Roll, Dogprint, Secret
Child, Taylor's Daughter
Upward, The Pant Collective, Inside Front
Pin the Sight, Search of Serenity

1996?

Heart Attack, Dogprint,
R, Extent, Trustkill, Hardware,
Soup, Zia, Probe, Stat Magnet, Words of War

1996?

Converge "petitioning
Avail "4am friday
12", Man is the Bastard
Hero is Cone 7", C.R. 7",
x2, Sleater Kinney "call the
rotten "the system works" 12",
in blood", Spitboy/Los Crudos 12",
"a return to 12", Fall Silent "no strength to
so bright" 7", Monster X 7", Systall 11

1996?

fe Crew "crime ridden
ns", Promise Ring 12",
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numm", et-Ignota "lazarus"
"virtually indestructible" 12",
Arc 7", Blue Tip, screeching
nucifix 10", Deadguy, Enkifidel "some
t/Republic of Freedom Fighters flexi,
Heart Attack #13 comp. 12", Omega 12"

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Locust, C.R., Ink &
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d, Ire, Floorpunch, Elliot,
Roswell, Anti-Product, Blue
t, Get-Up Kids, Goodbye, Blue
Gids, Thirty Second Motion Picture,
Pinkerton Thugs



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Suppression, S
Inkwell, Jenny Pic
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Ignota, Fugazi, G
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Unwound.

What band
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Lifetime, S
Seein' Red, D
Life, Weston,
Crucifixion, R
Hundred Year
Julia, Indecisio
Suffer, Propaga
America, Q-Facto
Constatine Sank
Assfactor 4, Drift,
Braid, One Eyed
Eleven Thirty Four, E
Disembodied, Fat Day
Endeavor, I Spy, J Chu
Girl, Earth Crisis, Ire, Jihad
Pichead, Plow United, Spiri
Ross

What band
people
Earth Crisis,
& Dagge
Traitor, Enk
Scully, Ende
Neurosis, Texas
Voodoo Glow S
4, Sensefield, S
Shotmaker, Candyla
Citizen Fish, Submach
Prom

Heart
Reader

19

What was the best live band?

Avail, Seein' Red, Los Crudos, Torches to Rome, Neurosis, Man is the Bastard, Drop Dead, Promise Ring, One Eyed God, Prophecy, By the Grace of God, His Hero is Gone, Converge, Refused, Assück, The Make-Up, Anasarca, Dead Guy, Misfits, Boy Sets Fire, Palatka, Submission Hold, Absinthe, Mineral, Race Traitor, Suppression, Snapcase, Ink & Dagger, Inkwell, Jenny Piccolo, Julia, Karp, Kerosene 454, Lifetime, Despair, C.R., Constatine Sankathi, ex-Ignota, Fugazi, Gauze, Botch, I Spy, Instil, Four Hundred Years, A Minor Forest, Joughdawnbaker, Suffer, Rye Coalition, Unwound, Monster X, Weston

What band has the nicest people in it?

Los Crudos, Avail, Drop Dead, Man is the Bastard, C.R., Torches to Rome, Trial, Promise Ring, Lifetime, Submission Hold, Seein' Red, Devoid of Faith, Still Life, Weston, Three Studies for a Crucifixion, Reversal of Man, Four Hundred Years, Brother's Keeper, Julia, Indecision, Sleepy Time Trio, Suffer, Propagandhi, Rainer Maria, Rent America, Q-Factor, Fuck Face, Enkindel, Constatine Sankathi, His Hero Is Gone, Assfactor 4, Drift, Boy Sets Fire, Hellbender, Braid, One Eyed God Prophecy, Dahlia Seed, Eleven Thirty Four, Exhaust, Tho Ko Losi, Farside, Disembodied, Fat Day, Hal al Shedad, Tramlaw, H2O, Endeavor, I Spy, J Church, Ignite, In/Humanity, Instant Girl, Earth Crisis, Ire, Jihad, Jimmy Eat World, Milhouse, Palatka, Piebald, Plow United, Spirit Assembly, Policy of 3, Race Traitor, Roswell, Rye, Skabs

What band has the meanest people in it?

Earth Crisis, One Life Crew, Ink & Dagger, Boys Life, Race Traitor, Enkindel, Integrity, D. Scully, Endeavor, Rye, Palatka, Neurosis, Texas is the Reason, Ignite, Voodoo Glow Skulls, Anasarca, Assfactor 4, Sensefield, Shift, Love as Laughter, Shotmaker, Candyland Carcrash, Jihad, Plastique, Citizen Fish, Submachine, Coldfront, V.O.D., Lechia, Prema, Promise Ring, Warzone

**HeartattaCk
Readers Poll**

1996

APEFACE • LP

Nice fold out design on the cover become poster.... Apeface features twisted screaming layered over some harsh sounding hardcore that has an underlying layer of melody. In some ways I am reminded of Econochrist, and even odder, at times of Finger Print. The vocal work is rough and scratchy, but the music has a nice subtle yet catchy feel to it. Very good. KM (Hopscoth Records/448 Madison Dr./San Jose, CA 95123)

ART PAUL SCHLOSSER • I'm A Prince CD

This guy had better be a prince because no one will ever buy this crap. Only a prince could press up a CD with complete trash on it. Thirty-five songs. I dare you to listen to them all. KM (214 Dunning St./Madison, WI 53704)

ADRENALIN O.D. • Sentimental Abuse 7"

Steve says that these guys have been around forever, but I'm just not familiar with them. Maybe I should be, 'cause they are pretty fun. On the surface, they sound like high octane party punk, but underneath there is definitely a soul. With four songs they quickly cover a lot of territory. The A side is okay, but the B side is jump around angry shouting material. DF (Headache Records/PO Box 204/Midland Park, NJ 07432)

ACTION PATROL • 7"

This record really makes me want to listen to Fracture. Action Patrol also goes for that older Lookout punk sound but where Fracture comes across extremely honest, AP just sounds like they are trying too hard and the result borders on poppiness. Although I am not down with this, their accomplished quirkiness and serious lyrics make them a cut above pop punk and I'm sure they're fun and energetic people. Here at the beginning of the review process I can tolerate the catchiness, but twenty records later, I'll trash a similar record. DF (Assorted Porkchops/PO Box 4022/Wilmington, NC 28406)

THE ATOMIKS • Destruct-O-Billy Pile-Up 7"

This must be slowed-down rockabilly, though I'm really bad at labeling styles. It's got the deep "Whooooo-Oh-Oh" in the background, like it's straight out of a Western. Twangy, galloping cowboy rock with titles like "God Save Rock 'N' Roll" and "100 MPH in a Coupe De Ville." I think you know if you'd enjoy something like this or if (like with me) the novelty would wear thin after a couple of listens. What's the fascination with cars? They just get you from here to there, that's all. DO (702 Records/PO Box 33282/Reno, NV 89533)

ASSRASH • LP

As sick as it is, I was looking forward to this... The Assrash 7" was total energy and toe tapping punk rock... But this 12" isn't nearly as good. The sound is fairly similar, but the recording doesn't have as much energy and I'm just not finding this to be as much fun. Songs about beer, passing out, getting laid in the bathroom combined with the occasional political tune... drunk punx and proud. I'll keep the 7" and sell the LP. KM (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

ABSINTHE • 7"

I've been listening to this over and over since I got it. Its too damn short, that's my only complaint. Sound wise its similar to the ten inch: metally but leaning towards the heavier Born Against stuff. But this record has a bit more intensity and drive to it than the ten inch. Definitely worth possessing. BH (King of the Monsters c/o Mike Genz/8341 East San Salvadore/Scottsdale, AZ 85258)

ASHTRAY BOY • 7"

This is yet another, shall I say, unique record from Mind of a Child. The A side has an unusual crooning, piano, David Bowie kind of a song. It was interesting but I couldn't really get into it. The B side has more of a standard cruising low key indie rock song. It would make really good music to eat dinner to, but I don't think I'm going to buy it for that reason. Two songs at 45, no lyrics, glossy cover, fashionable vinyl. DF (Mind of a Child Records/PO Box 1586/Findlay, OH 45839)

ARM • LP

I've listened to this record a million times now and it just gets better. These kids are from Minneapolis and have a very strong San Diego sound, ranging from bands like Drive Like Jehu and Three Mile Pilot. They also have an early Unwound influence like the album that's been in my car stereo the past couple months, "New Plastic Ideas". Eclectic, offbeat, skewered rhythms and Rick Fork-like hollerin' equals Arm. SA (Arm/PO Box 27203/Minneapolis, MN 55427-0293)

BERT • Ambient Dolls 7"

Man, Kent has really sent me a slew of shit to review this time around. This is some really crappy alternative sounding rock 'n' roll, yuck!! NW (House O' Pain/PO Box 120861/Nashville, TN 37212)

THE BOOZERS • Klepto-Dismal CD

Boring bar punk. Kind of rocks a bit, but not enough... lyrics are typical stuff about drinking, women, bar life... yeah, sure. Texas has some great punk bands that knew how to rock with plenty of grit, this ain't one of them. KM (Seedy Compact Discs/PO Box 13306/San Antonio, TX 78213)

BITTERSWEET • CD

Light pop punk with melodic singing. Doesn't do anything for me. Sounds like a million other pop punk bands that have spent a bit of time listening to Christie Front Drive or Weston, though Bittersweet is way more sad than happy. Toe tapping. KM (Alveran Records/Nording 50/44787 Bochum/Germany)

BAD DREAMS ALWAYS • Panthead CD

Straight forward hardcore. No frills, no lyric sheet. Just metal thrashing moshy stuff with lyrics that seem to be about painful stuff but I can't make them all out. Nothing special. They even throw in some stupid guitar solo wanking... not the sort of stuff I listen to. Decent production, but too slick. These folks are from Sweden, and it seems like there are a lot of bands like this from there. KM (Earth Records/Hantverkarsvagen 8C/73748 Fagersta/Sweden)

BRAID • 7"

Wait a minute. Didn't Braid just release an LP/CD, "Age of Osteen," which happens to be my favorite album of '96, about a couple months ago. And a few 7"s before that, while hours before those quick ditties a 26 song LP/CD. And a few comps. here and there in between this relatively short span of time. Damn! What God created these genuinely creative individuals. It seems like they just dropped out of the sky right after Cap'n Jazz. And while Braid continues to write songs in their sleep for us, we need not anxiously await those crispy and quirky harmonies because they will surely have a few songs ready the next morning. Also, with each new number they spill out, their sound increasingly creates more happy rhapsody for the masses. This 7", which is quite short, still has a burst of energy that's resembled in their other songs. You might even call it memorable because it is so good. But, the layout here doesn't suffice, the lyrics are on the labels (Indian Summer style), and no insert, but Braid's probably one of the only bands that can pull off minimalist layouts like these that just suck. The jingle jangle sounds from these tipsy topsy whoopsy daisied fellers lead a happenin' flow of the ever present swirly music that enters into most of our jukeboxes today. Who, that was long. SA (Braid/PO Box 4055/Urbana, IL 61801)

BOB TILTON • Crescent 12"

Long-awaited LP by the blokes who pushed the "emo" genre to a new level and led to the insurgence of many imitation bands. For the most part, it was worth the wait. Songs such as "Be My Valentine" and "Palm Reading" carry on the tradition of the Penknife 7" with the thick English accent over Current - influenced riffs. At times they try to shove too much variation in there and it ends up drowning the purity of the general structure. Not "punk enough" for Maximum Rock 'n' Roll, but good enough for the likes of the average Joe HeartattaCK reader. Well, me anyway. Be frightened of this if you think that we've got to get back to our punk roots, however. The only roots you'll find here are planted in a flower garden with a tree that has a tire swing tied to it and butterflies fluttering about in a mad frenzy... DO (Subjugation/PO 191/Darlington/DL3 8YN/United Kingdom)

BUFORD • Pedal On 7"

Those fellas from Buford are up to their old tricks again with another great record full of hooky pop-punk. Four songs filled with powerful, dreamy guitars and wonderful, soulful vocals and backups are just what you need to chase away those rainy day blues. Fans of Hüsker Dü and Leatherface should most definitely discover Buford. MARK (Noise Patch/PO Box 1646/Redondo Beach, CA 90278-0746)

RECORD

CIVIL DISOBEDIENCE • Invention Extinction LP

Fast, angry, political punk rock in one of it's simplest styles. Dual vocals. Most of the songs lie on the bouncy, poppy edge of this genre you find sewed to dirty clothes. Lyrics scream against the erasing of cultures and customs of third world nations and the annihilation of our planet. "What will we eat off of land where nothing grows?" 12 songs. MR (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

CONTRAPTION • 7"

Boring, lifeless poppy alterna-rock that I would expect to hear in the hip burrito joint here in the college town I live in. I suppose they're half-way decent for this type of music, but taken in a more general context they are crap (notice the not-so-well hidden snipe at alterna-rock). BH (No Address, or lyric sheet for that matter, not that it matters)

CYAN • 7"

This is quite good. Emotive hardcore that has a chaotic edge... nice to listen to. Very DIY. Comes with a little arty booklet and the cover is cut from wall paper. Better than many of the records I've reviewed as of late. Also, I took the art from the classifieds page from the letter that came with this 7". KM (Thomas Lang/Lilienstr. 16/91244 Reichenschwand/Germany)

COALESCE • A Safe Place 7"

Fucking raw as ever. Heavy brutality with a belly full of energy thrived on anger and aggression. Two long and complicated songs by these mass murderers that love to give twisted and complex masochistic examinations. Released by the main man behind Very Distro, he gives his audience what they want to hear, pure uncut power waiting to rip you apart. Now, don't tell me I didn't warn you. SA (Edison Recordings/PO Box 42586/Philadelphia, PA 19101-2586)

COMMON GROUND • 7"

I was told from someone that Vermont had a healthy hardcore scene. If this band presents any sort of representation of that scene, I'm packing my bags and moving there. Once you get past the cheeseball cartoon cover, what you get is late 80s/early 90s style melodic hardcore punk music, in the vein of Turning Point or One Step Ahead. The lyrics sound inspired and heartfelt, and I can actually understand the singer. If you reminisce about the days before metal and emo polluted the hardcore scene, buy this record now! BENX (Ignition Records/PO Box 220/Vergennes, VT 05491)

CLUSTER BOMB UNIT • 10"

This is damn good. Fast, harsh, and grinding down hard. The vocals are screamed out... the layout is black & white and cut & paste... classic. Discharge influenced hardcore without some of the predictably boring elements that often plague this genera. Felix Von Havoc keeps putting this on his top ten, and it is obvious why. KM (Thought Crime/Petersburger Str. 68/10 249 Berlin/Germany)

CAPONE • What We've Shared 7"

Straight edge moshcore... at least one of the guys from Strain played in this and Capone is very similar musically, though I think Strain is a bit better at it. Exactly what you would expect. A bit mosh a bit metal, ala straight edge hardcore.... KM (Heart First/Bochstr. 39/10967/Berlin/Germany)

CEDAR OF LEBANON • 7"

When I first saw this I knew it would be bad. Just looked too indie-pop rock to me... Well, wouldn't you know I would end up reviewing it... <gag> Well, actually, it isn't what I thought it would be. The music is fairly good. Somber and harsh at times, joined with some lighter drizzle. The vocals are solid. I wouldn't buy this personally, but for what it is worth this is quite good. I think Dylan or John or Aoki would like this a lot. I think I would even consider seeing them live if they came to town... maybe. KM (Act Your Age/3244 Locke Ln./Houston, TX 77019)



photo by ?

BROKEN HEARTS ARE BLUE • The Truth About... CD

I don't know. I just can't listen to this sort of stuff anymore. It is well played and all, but just too light and moody. I am already depressed enough without having to listen to this overly blue music. If you like the dark sorrow filled hardcore then this will definitely work for you... Maybe if I was laying in bed with a lover then I would want to listen to this, but right now I would rather have a good strong smack to the head. It is a guarantee that fans of Christie Front Drive and Cerberus Shoal will eat this up like chocolate covered strawberries. KM (Caulfield Records/PO Box 84323/Lincoln, NE 68501)

CAVITY • Drowning CD

Aye, this is a good name. I feel like I am drowning in a lake filled with sludge and pollution when listening to this baby pound away at my insides. Heavy and drowning with ugly vocals, though fortunately Cavity can change speeds at times and kick out a bit of energy. Good Pushhead cover to boot. KM (Bacteria Sour/PO Box 422986/San Francisco, CA 94142)

CAVITY • picture disk 7"

These two tracks are from the Drowning CD. See review above. All the Bacteria Sour stuff is design heavy with plenty of nice packaging ideas. This one has a semi-clear cover with a camouflage type of design. Nice. Unless you're a big Cavity fan or a vinyl fan then just get the CD since it has more songs. KM (Bacteria Sour/PO Box 422986/San Francisco, CA 94142)

CAMBRIA • 12"

Hmm... light drifting rhythmic stuff with emotive vocals. Good for what it is... just keeps beating on your ears like waves on the beach. Dylan, Aoki, and Andy would eat this up like starving dogs who have just discovered a dead seal on the beach. No lyric sheet. A bit too sad and sorry for me. KM (Satellite Disc/8426 Mare Dr/Buena Park, CA 90820)

REVIEWS

COPROFILIA • Latinoamerica Una Lucha Incansable... 7"

Fast semi-metallic sounding anarchist punk from Mexico. Rebellion and revolution are necessities. Latin America, an untiring struggle against the power. American imperialism has raped and humiliated great cultures. The cities are death traps. You have to fight for your life or die on your knees. 8 songs. MR (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

THE DEADWOOD DIVINE (Tom Lomacchio) • double 7"

This is a continuation of his previous LP and split 7", in fact, these tracks are numbered XV to XVIII. Here again is more self sacrifice and the giving up of intensely personal emotional songs. I remember before the Goleta Fest, I thought, "Oh acoustic guitar, that's nice, but when is One Eyed God Prophecy playing?" But I really got into his songs, and this record is also beautiful. He has a great ability to write personal stuff without sounding cliché. DF (Bloodlink Records/PO Box 7414/Philadelphia, PA 19104)

DAMAD • Rise And Fall LP

Depressing and dark is the goal that Damad shoots for. The sound bites help to add to the mood. For the most part they achieve their goal. Damad isn't the best band in the world, but they do okay. The music is heavy and kind of slow at times. But more straight forward hardcore then sludge. Another decent release for Prank! though not nearly as good as say His Hero Is Gone. KM (Prank!/PO Box 410892/San Francisco, CA 94141-0892)

DISRESPECT • CD

Damn, I have reviewed so much stuff that sounds exactly like this... Despair, Slugfest, Strain, Capone... Metal influenced hardcore that moshes with vocals that are belted out. Jug, jug, wank... eeeek. Do the wind mill, do the rice picker, mosh it up... GO! You get the picture? The layout is real nice on this one... slick, but that fits with this style of music. KM (Conception Recordings/Michael Nas/Kilianstr. 46/12459 Berlin/Germany)

THE DECIBELS • 7"

Awsome. "Ultra hip mod power-pop similar to the Jam, the Odd Numbers and the Buzzcocks" touts GI Productions. I guess that's about right. I really dig it, whatever you call it. They sound super-polished and are competent at the style. A cover of The Association's "Windy," as well as three originals. Beautiful pop that is a lot like new Poole stuff or old Jefferson Airplane. I like it, but would the average *HeartattaCk* listener? I doubt it (or at least they wouldn't admit it). I think it's brilliant, though. DO (\$3.50 to GI Productions/PO Box 6948/San Jose, CA 95150)

DISCIPLE • Scarab 7"

To be honest, I think it is impossible for me to give this record a fair review. Once I read the first person on their thank list: our light in this weary world Jesus Christ, everything sounded bad to me. I think it is because it is actually bad, but I suppose it is possible that I'm biased by my views towards Christianity. Disciple does metallic hardcore, and the lyric content does have Christian overtones. I just don't understand. DF (Sa Mob/PO Box 1931/Erie, PA 16507)



photo by Matt Billings

Still Life

DIRTY LAUNDRY • Re-elect Nixon 7"

Your basic angst-in-high-school punk band. Nothing much new, lyrics about how school sucks and being bored, etc... They only filled one side of the record, which is probably a good thing. BH (Bad Stain Records/PO Box 35254/Phoenix, AZ 85069)

DIRECTION • Flatline 7"

Basic moshy hardcore stuff here... The vocalist reminds me a tiny bit of Kevin from Downcast when he was just starting to sing. Lyrics are about social problems. Nice layout. A good, but not great band. KM (Ballyhoo Withdrawal Records/PO Box 281/Flint, TX 75762-0281)

DEVOID OF FAITH • Discography CD

Old style hardcore... Devoid Of Faith seems to remember what it sounded like. Not too metal, not too much rock, not too melodic. Just harsh sounds. Screaming and thrashing about. They do covers by Negative Approach, Agnostic Front, and Raw Power. Hardcore as I remember it as a kid. KM (Hater Of God/PO Box 1371/Troy, NY 12181-1371)

DRAGON ROJO • 7"

Pure rock'n'roll fury! The A side is a tune called "Little Lisa #109" and it's got a strong Rolling Stones feel to it, from the blazing harmonica to the Jagger-esque vocals. The flipside, "Tell That Girl," is a quick garage punk ditty that rocked the socks off me! Fans of rockin' punk stuff a la Estrus records will dig this mucho. I did. MARK (Toast Records/PO Box 833/Lawndale, CA 90260)

EWA BRAUN • Guernica Y Luno 7"

I'm not sure about this 7" since the entire thing is in Polish I believe... I think the name of the band is Ewa Braun. Anyway, this is good. Kind of melodic and pleasant, but with a harder edge. There is some mood to it, which is nice. I enjoyed listening to this. I have no idea what the lyrics are about. KM (Rafal Szymanski/UL Boguslaw X5-33/76-200 Slupsk/Poland)

ECONOCHRIST • double CD

Eight years ago, the first time I've ever been to Gilman, I walk in and this band is playing. I'm knocked flat on my ass. That band was Econochrist, one of the few bands to be around for a long time and be consistently good. Sound wise they were hardcore with a punk edge, often compared to Born Against, thought they existed first. Lyrically they were mostly political with some personal. Overall they were awesome, not a word I throw around lightly (if for no other reason than it sounds corny as fuck, but nothing else fits). This is a must have for anyone who's still into hardcore. BH (\$8 to Ebullition/PO Box 680/Goleta, CA 93116)

EVERREADY • Fair Play LP

Yea... yea... yea. Exactly what you'd expect from Liberation Records. This LP is exactly in the same direction that they sing about in the song "Whatever... I don't know where I'm going... blah, blah..." The closest comparison I can give them is an earlier 15 but lyrics more on the lines with NoFX. And that is being generous. I can hear this band being played on any surf video or by most of the drunk surfers roaming around in Isla Vista, California. SA (Liberation Records/PO Box 17746/Anaheim, CA 92817)

FACEDOWN • Friendship Is Everything 7"

Pretty typical metal hardcore. The vocals remind me of Bloodlet and most other bands of that genre. The music is pretty straightforward chugga-chugga style hardcore. However, the parts when they do end up playing fast, continuous riffs the record becomes pretty enjoyable. The layout looks pleasing. The lyrics appear to stem from personal experience but end up appealing to the listener. MM (Evil Twin Records/C. Huysmanslaan 28/9100 Sint-Niklaas/Belgium)

4TH GRADE NOTHING • Midcast Hardcore 7"

In the insert they claim to not fit into the stereotypes of either east or west coast attitude wise nor music wise. They don't elaborate on what these stereotypes are so I can't really comment on the accuracy of that statement, what I can say is that musically they mix straight forward punk with moshy parts. Attitude wise they are somewhat political (though I don't really see how dismantling big labor will bring about a classless society, sounds more like a republican attack ad or something) with a personal song thrown in. Not bad... not terribly exciting either. BH (Apathy Press/PO Box 629/Osseo, MN 55369)

FLEX LAVENDER • 7"

Ex-Native Nord members. So what. The music is fairly light, though there is a bit of strength in the guitar at times. The female vocalist sings real nice, I guess. Both songs are short, which is typical of an alternative indie-rock 7". All in the name of progress and maturity... Nothing for me to sink my teeth into. KM (Rocket Science/85 Veterans Pkwy/Pearl River, NJ 10965)

FINWAY FISH CAMP • 7"

Basic pop-hardcore/fat records wannabe type stuff. At times the vocals remind me a bit of Fifteen or Crimpshank. These guys pretty much follow the formula, down to the whoas and minor guitar wanks here and there. Pretty average for this sort of thing, it all sounds the same to me anyway. BH (\$3 to Quincey Shanks Records/PO Box 184/Wayne, IL 60184-184)

FINGER PRINT • CD

These seventeen songs illustrate why Finger Print was such a good band. They combined the hard vocal sound of Born Against, with some more melodic influences while keeping a hard edge. What they came up with became a classic French sound. Hard emotive hardcore. Very good. Great band. KM (\$10 to Stonehenge/Christophe Mora/21 Rue Des Brosses/78200 Magnanville/France)

FALL INTO THE SEAR AND YELLOW LEAF • 7"

4 songs here packed tightly on this slab of wax. A heavy production of layered screaming and a decent hardcore sound. Matt's voice is fucking tough kinda like One Eyed God Prophecy if their vocals were turned up enough to hear 'em. Also included are interpretations for each song, reminds me of the Stickfigurearcusoul 7" 'cause it is tough trying to piece the concepts within the lyrics together. Something greatly appreciated. Unfortunately, the recording sounds like a 5 minute job. A definite downer. There are just too many good bands that were underrated because of the lack of effort recording/mixing the music. Fall into... fits into this category. SA (Watpers Records/PO Box 684734/Austin, TX 78768)

FRAIL • New Harmony 7"

Here is another 7" that just finally rolls in for review... Frail was a good band, and this 7" is a fairly good example of what they were capable of, though these songs aren't quite as energetic as some of the older tunes. There is a wobbling sound in the guitar that is kind of odd. Anyway, Frail were the kids that played goofy emotive hardcore with plenty of enthusiasm and a disdain for embarrassment. They were real, and that came through time and time again. I'm really glad I got to see them live since I don't think their studio material really shows how good they were. KM (Bloodlink Records/PO Box 7414/Philadelphia, PA 19101)

FLEAS AND LICE • Global Destruction LP

Fleas and Lice know what they're doing and that's kicking ass. Fast unstoppable greatness. These six songs are written so well, they keep my undivided attention with their metallic thrash. You will get an idea of what they sound like if you listen to Septic Death and English Dogs at the same time. Whenever I hear a band like this they're ten years old or something. Fleas and Lice are still alive and kicking in Nederland. Comes with a nice booklet with the lyrics and drawings. They're going to squat Eurodisney. MR (\$7 to Profane Existence Records/PO Box 8722/Minneapolis, MN 55408)

REVIEWERS FOR #13:

KM = Kent McClard, BH = Brett Hall, SA = Steve Aoki, MM = Mike Phyte, DF = Dan Fontaine, NW = Nate Wilson, MR = Mike Ruehle, ADI = Adi Tejada, MARK = Mark Register, DO = Dylan Ostendorf, EW = Emmett White, BC = Bobby Carlosn, BEN = Ben Rogers, BENX = Ben Edge, JI = John Isaacson, and OB = OB.

FALL SILENT • 7"

Now here's a sound that I think I need to hear more of. There a lot going on here, so let me break it down piece by piece. It's got deep heavy metallic guitars and the accompanying drum work. It's got baking wails and screams, but the part I like is the primary vocal work. They are a mix of the snappier (not strained) hardcore style, with a subtle urban cadence to it. Like, seven parts Converge, two parts Disembodied, and one part, say, Sick of it All. Juicy. DF (\$3 to Moo Cow Records/PO Box 616/Madison, WI 53701)

THE 4-SQUARES • 7"

Their thanks list reads like a who's who of Chicago punk rock (pop punk style), but the 4-Squares play a type of hardcore that could be best described as The Angry Somoans with a mosh part or two. Lyrics wise they are kind of all over the place—one song is about being ostracized and pissed about it, another has the chorus—"he is such an asshole," and a third is about making a change a la Insted. There is even a fourth song, but no lyrics are printed for that one. Packaging wise this is pretty old school, especially on the insert. That features a collage of live shots, flyers, pictures of their crew, a cartoon drawing of the band kicking the asses of the greedy capitalist pigs who are out to crush independent punk, and a long ass thanks list. The sleeve has pictures of a cop getting melted (on the front) and a bare knuckle brawl (on the back). OB (Quincey Shanks/PO Box 184/Wayne, IL 60184-0184)

FLOWERS IN CONCRETE • 7"

Ugh... it took a few listens just to decide which speed to play this one. 'At 33 rpm the vocals are too sludgy and slow, and at 45 rpm the back-up vocals are chipmunk style! Either way I found this to be really bad. Didn't matter if they were thrashing or doing some rock dirge, which they do on one track, at every moment I was wondering why I was listening to this... I'm tired of sound. KM (Flicker Flax/Nestroygasse 20/8160 Weiz/Austria)

THE GET UP KIDS • CD ep

The Get Up Kids = my heroes. Exceptional musical talents that elevate them to the top of their class, among Jimmy Eat World, Mineral, C.F.D. and Braid. Damn fine... better than their 7" and twice as long (4 songs). As always, I must throw my disclaimer out there... I tend to dislike the use of cd's as EPs, simply because of labels' tendency to overprice them, but as far they go, this one is tops. If you like to groove and clap your hands, then this is a wise choice. My job here is done... DO (In the USA... Doghouse Records/PO Box 8946/Toledo, OH 43623) or (In Europe... Green Hall Records/Achienenmannstr. 29/48143 Munster/GERMANY)

GO! • Existence CD

When this came in I kind of laughed. I didn't really think there would be any good listening here. I mean GO! were okay, but I was figuring their sound had kind of gotten dated over the last few years. I was way wrong. This is great. More songs then letters in the alphabet, this baby goes along real fast, with a sense of humor but thinking smart the whole time. Play fast, say what you have to say, and get out. Boom. GO! This stuff is classic. I wish there were a few bands still playing this sort of hardcore well. KM (Epistrophy/PO Box 312/30003/Hannover/Germany)

GOBLINS • double 7"

Here's an interesting concept: each of the four members of this band does a side of this solo. There's even a little postcard to vote for your favorite, and thus choose the Goblin leader. Well, I only liked one side that has a neat collage of sampled stuff. Two of the other sides were goofy bouncy casio pieces, and the fourth side was just an uninteresting drone. It's got glossy colorific packaging, but the content just isn't there to make this worth it for me. DF (Mind of a Child Records/PO Box 1586/Findlay, OH 45839)

GRAYLING • 7"

It used to be that everything sounded like this and I thought it was dull. But now, I have moved and time has passed and I rarely hear this anymore, so it sounds okay. What is this? It is straight ahead indie rock that is not poppy, emo, punky, garagy, or ska. You can tell from the sound that they are from the Great Lakes/rust belt area, Michigan to be precise. I still prefer bands like Shellac or Prisonsnake, but this is still good. The presentation is not that exciting, but the vinyl is fashionable. DF (Bald Bruce Records/43420 Bockley/Sterling Hts., MI 48313)

GRAY BEFORE MY EYES • 7"

Two songs about violence against women and children. Obviously this is an emotional issue and the vocals and the mood of the songs reflect these emotions. Somewhat typical mellow-gives-way-to-hardcore structure, but there's variation which keeps it interesting and the genuine feeling in the vocals make this a worthwhile listen. Sort of if Native Nod were more hardcore. I guess. Socio-political 7" that packs a mean punch through its music and its message. DO (Moo Cow/PO Box 616/Madison, WI 53701)

GRIVER • 12"

Hi. We're Griver. We're really good at music...but, we sound just like The Hal Al Shedad. If I wasn't such a big fan of The Hal Al Shedad and had only heard these kids, they'd be one of my favorite bands ever. They're wonderful. But, it's rather difficult to overlook the similarity. It punches you in the face. So, if you like crazy Monorchid/Circus Lupus/H.A.S. vocals and wonderful music that grooves and goes from one end of the Richter to the other, then this is a great investment of your time and money. DO (\$6 to Tyle-Vora/2518 Mimosa Pl./Wilmington, NC 28403)

THE GREAT UNRAVELING • 12"

Following in the path of Universal Order Of Armageddon, The Great Unraveling continues to create interesting music that is driven by a sort of "out there in space" perspective, which isn't to say this is arty because it is too good to be insulted in such a way. I enjoy listening to these songs, and I think anyone that likes cryptic hardcore will as well. I'm glad to see that Ronnie Joy is still playing the music. His contribution still seems real, which is damn nice. Anyway, I keep this record. I listen to it again. KM (Kill Rock Stars/120 NE State Ave. #418/Olympia, WA 98501)

HIS HERO IS GONE • 15 Counts Of Arson 12"

Heavy at times, but balanced with fast and mid-tempo parts. HHIG has realized that just being heavy all the time makes for an incredibly boring band. There's a bit of metal content, but this is more than balanced by the thrash content. At times I want to compare this to End Of The Line, other times really old Neurosis. Anyone into Harsh music should obtain this immediately. BH (Prank/PO Box 410892/San Francisco, CA 94141-0892)

H.P. LOVECRAFT • Excerpts... 7"

Wow, this is really nice looking. And I enjoyed listening to it. I wish I had the full recordings. The background music is real eerie. Fun little tribute to H.P. Lovecraft. Only 300 made, and definitely only for fans of the writer... KM (no address/bootleg)

THE HUGUENOTS • 7"

Emotive hardcore... kind of chaotic, but refined too much maybe. Goes listless at times. Drifting and exploding, but nothing that could hurt you. Decent, but hard to shine when there are so many other bands doing this same sound. KM (Push Pull Records/PO Box 471/Alston, MA 02134)



photo by Chrissy Piper

HARVEST • Living With A God Complex CD

When I was back east this winter Josh from Trustkill was telling me about how "the new Harvest is going to blow you away. They're spending all this time and money on it and the vocalist from Threadbare is going in with the vocalist from Harvest just to boost confidence and give pointers." Okay, maybe that's not a word for word quote, but it is my recollection of part of the conversation. What can I say now that the CD landed in my review box? Harvest is a damn good metal hardcore band. The money and time spent on recording paid off well, even if my patience for such Bloodlet-esque bands is wearing thin. I think this record will find its way into the homes and cars of many a hardcore kids, cementing Trustkill's status as one of the next great labels. MM (Trustkill Records/23 Farm Edge Ln.)

HOLOCRON • Celestial Sphere 7"

Nice looking and nice sounding, Holocon (halakróne) comes at ya with some thick sounding hardcore that pounds away at your brain with plenty of strength. It was funny reading the lyrics to "E-Fix" since I am an on-line nut, though not interested in Email itself. Another good Canadian band. Why is it that Canadians know how to beat the fucking house down, but us Americans seem to be fascinated with light listless melodies? Move to Goleta, and show the locals how to bludgeon your enemies. KM (Winter Records/PO Box 43022/London, Ontario/N6C 6A2/Canada)

HOPE FOR BRETT • Spudnuts Make Good Fuel LP

Here is another horrible LP filled with the sounds of melodic pop punk. BH (No address)

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HOT WATER MUSIC • Fuel For The Hate Game CD

This is a good band, and surprisingly overlooked by most. Take a Fugazi influence as a base, and then blend in a dash of Avail, a pinch of Monsula and a tablespoon of Fuel, plus a half cup of some high octane propane, and you get Hot Water Music. Active and dancing. Fun and creative. KM (No Idea Records/PO Box 14636/Gainesville, FL 32604)

THE HYSTERICS • 7"

On the insert there's a statement by one of the members about how we need to get away from the '77 three chord, by-the-numbers sound since this is twenty years later (I agree %100). Then of course what does this band do? They go and play what is basically three chord punk. They do have a song with some ska parts though (yeah, like that hasn't been done before). About the only original thing is that their singer sounds more like what's his face from Metallica than Johnny rotten or Ben Weasel or that dork from NOFX. BH (Let It Rock Records/424 Bloomfield Ave./Montclair, NJ 07042)

IRONSIDE • Ecstatic Ritual CD

I wanted to like this... the cover is totally awesome, and the back cover is silly as all hell. But Ironside is just too slow and heavy. Not really sludgy, but just not energetic. Their lyrics are dark cryptic things... The little blurb about Ironside wanting to be Europe's heaviest straight edge band is a snort, especially the part about some members giving up the edge... Anyway, I think Ironside forgot about tempo changes... too slow and steady. KM (Life Force/PO Box 101106/Leipzig/Germany)

IMMORAL SQUAD • CD

Damn, I really like this Canadian band. They sound a fuck of a lot like D.R.I. and that makes me smile. Hard and fast. I haven't heard a band play this style this well in a long time. Honestly, Immoral Squad is awesome. If you like old style hardcore like D.R.I. then this will rip your face off. KM (Doomsday Machine Records/PO Box 51003/316 St. Joseph Est/Quebec, PQ/G1K 8Z7/Canada)

IN/HUMANITY • Your Future Lies Smoldering... 7"

Fuck yeah, In-humanity are the crazy ass shit! Smoking nuts. Noise infested, whack heavy, and thrashing about with a sense of humor... awesome shit. But what the fuck? Why only two short little songs!!!! Come on you crazy fucking southerners give us more than a nibble!! Too fucking short! But otherwise this will peel the paint of your walls and send your parent's shrieking in fear. Damn good. KM (New Clear Days/919 Sumter St./Columbia, SC 29201)

JOLT • Emily 7"

Super-duper Jawbreaker. No avoiding the comparison. They also cover a Bob Mould (Hüsker Dü, Sugar), so there's a little residual Mould-influence. God do they sound just like Jawbreaker... The record cover is really nice, too, crisp deep blues and pictures of cars. Man. These guys are soooo Jawbreaker. Did I mention their influences? DO (Rhetoric/PO Box 82/Madison, WI 53701)

JADED • 7"

Jaded is an okay band... their music is toe-tapping without being boring... plenty of pulse and ebb, but why in the fuck is this 7" so damn short? Two short songs don't cut it in my book. The lyrics and approach are '90s emotive "core for sure. "Trespass" is about the horror of rape, but if it wasn't for the explanation provided in the booklet then many might find this song very ambiguous and even offensive. Okay music and all, but too short. Come back when you're ready to feed me, but keep your little nibbles out of my face. KM (Witching Hour/6722 Gatedshed Lane Apt. 1 B/Indianapolis, IN 46220)

THE JAZZ JUNE • 7"

Light melodic punk stuff that tends to fall on the emotive side of the fence. More in the vein of The Promise Ring than NOFX or some other melodic punk band on Epitaph. Kind of nice to tap my toe to. KM (Ember Records/129 Keller Lane/Trucksville, PA 18708)

JEJUNE • Junk cd

I'm listening to this the day before I'm going to see them live. I'm looking very forward to it. They are wonderful. Duets between a male and female, both with marvelous singing voices (maybe like Jeremy Enigk from S.D.R.E. and Susie from Pohog?)... A trio out of San Diego, these cats know how to satisfy my sweet tooth, with fairly straight-forward rock a la Texas is the Reason and the like and the great vocals. Catch them live because they pack quite a punch by way of that medium, as well. Nice packaging job, too. Wow. DO (Big Wheel Recreation/325 Huntington Ave. #24/Boston, MA 02115)

KURT • 12"

Some pretty gnarly hardcore stuff from Deutschland. Innovative lyric sheets in the form of seven glossy postcardish things. Very Shotmaker-sounding, but these guys go off even more. I still detect some melody and emo, if you will. Something draws me to this record. Maybe the fact that it's quite awesome. DO (X-Mist/Leonhardstr. 18A/72202 Nagold/Germany)

THE KINDRED • 7"

I'm sorry to report that this is mostly worthless, unless you insist on owning everything remotely indie pop punk rock. Hardly any music, no information, and little content of interest. The A side did have an organ, which was cool, and the last song, "Wish You Were Dead," was listenable. If this is your genre though, I must direct you to the Less Than Jake record instead. DF (GI Productions/PO Box 6948/San Jose, CA 95150)

LOI • 7"

This is a post-punk quartet from the Netherlands. They tread on the lighter side of punk without sounding poppy, and the lightness doesn't cover up their essence (just to use a different word). Unfortunately the recording/production is kind of cruddy and takes away from what could have been a better record. Six songs with positive lyrics and vocals in English. Enjoyable. DF (Poisoned Youth Records/Vincent van Goystraat 28/2162 CJ Lisse/The Netherlands)

LONELY BROKEN RADIO • American Science Series 7"

I must admit LBR musically because they play slow repeating notes backed by a sleeping bear that are not disrupted when the heavier parts thunder in because the louder sections mimic the energy in the quieter sections. Very dreamy and spaced out. The vocals on the second side are quite John Cougar or Bryan Adams. Poorly mixed and well composed music like Closer or Karate. Lovey-dubby. JJ (Chrysanthemum Productions/2587 42nd Ave./San Francisco, CA 94116)

MARBLE • 7"

Points for neat changes of tempo throughout. Difficult to pin-point what "style" this might be considered... Sort of a rawer Lifetime at times, but that's not it... Maybe a little of that, but they get real chaotic and crazy and then all grooving and stuff... this is rather unique. The loud parts get all statically and tinny-sounding (which tends to be a problem with a lot of the stuff I've been hearing these days)... so that's a bummer, but overall, this is quite refreshing and nuts... DO (C.L. Records/PO Box 646/Olney, MD 20830)

MY LAI • Off Guard 7"

One of the lines in the first song is, "Confusion—just another word to go on with the lyrics in this lousy verse." Well, it is kind of lousy, and it does go on and on in a tedious drone like manner. It sounds like the bass plays the same four notes throughout the song. Remarkably, I actually like the B side. There's no energy here either, but there is a well written subdued drawl that demands close listening. Unfortunately one good song is not enough to sell me a 7". They're from Germany, but the address is the only way you will know. DF (Revolution Inside/Le Sabot/Breite Str. 76/53111 Bonn/Germany)

MY LAI • 7"

This is another record that could have gone either way from looking at the sleeve. It's very well done and looks nice, but the depiction of military atrocities has become standard in hardcore records. To my delight, the music is awesome. Totally rippin' hardcore with original structure and cool vocal work had me jumpin' all over the place. This sounds like the kind of stuff that came out of San Diego a few years ago, only better. The fact that they delve into cover subject a bit also makes these guys stand out from the average record. DF (Divot Records/PO Box 14061/Chicago, IL 60614-0061)

MINERAL • 7"

Wooh!!!! Beauty, romance, intimacy, and sappiness all neatly arranged on this two song 7". Mineral are absolutely amazing. There is only one band in my book, well actually a few bands that can get away by using that Sunny Day Real Estate approach and Mineral is definitely one of them. And when they perform live, they take all the emotional energy flowing within the room to lift every soul off the ground. Seriously. These two songs are just quick samples of what heaven would be like. Mineral has accomplished an achievement well beyond what many bands try to aspire to. This is why people continue to fall more and more in love with this emotionally charged band. Incredibly soothing, irreversibly emotional, this fine release by Caulfield is the most colorful highlights next to CFD. Now, I can recall the last time I have cried. SA (Caulfield Records/PO Box 84323/Lincoln, NE 68501)

THE METROSCHIFTER • Generation Rx CD

Harmonicas, acoustic guitars, ballad singing... what else could this be but Louisville bluegrass. Yes, The Metroschifter takes on a different farm on this album. They use nostalgia and their country roots to combine this 15 song acoustic CD for all the southern bluesy characters. And no Mario Rubalcaba to play those awesome drums you know the heartbeat of some of the greatest bands we all know and love- 411, Clitikat Ikitoyi, Chicano Christ. Anyways, Metroschifter knows how to play this type of music well, but the singer doesn't scream at all like their other releases and his voice could sure sound better. At the same time, this band seems like the type not to care about how fine tuned the vocals "should" be, but just to play, which I definitely agree with. I have just finished listening to this and I have discovered a new mood in me that has not ever been revealed. You might find it too in this countryish CD or you might not ever want to venture here. SA (Doghouse Records/PO Box 8946/Toledo, OH 43623)

MAN AFRAID • Those Disenchanted 7"

Emo-Pop-punk type o' deal. Like something you'd hear out of Little Rock (Chino Horde, Five-O, etc.), you know, Rites of Spring-y with some heavier bits and some Econochrist-ishness thrown in. Political Lyrics that are screamed. Worth checking out. BH (Half-Mast records/PO Box 14118/Minneapolis, MN 55414)

MINNOW • The Sound Of Urban Folk CD

I really like this CD. Minnow plays a solid style of music that slips in and out of listless dribble and pounding waves of tweaked sound. Not for those that like a constant thrashing going on in their ears, and yet maybe too rough and odd for those that like alternative rock. The lyrics are political and yet sort of cynical at times... you might expect a overdose of positive attitude from them since they are on Bloodred... like anything will ever change... cackle... Anyway, I would advise checking out Minnow's 7" first, and if you like that then maybe pick this up. KM (Bloodred Recordings/Riemannstr. 6/10961 Berlin/Germany)

NOOTHGRUSH • 7"

S-l-o-w and thorough. Noothgrush falls in the likes of Toadliquoir, EyehateGod, Cavity and such. Power violence can never be so much sludgier. And like all other monstrous brutality bands they use dynamite

to destroy their listeners, however Noothgrush has a long, anticipating fuse. There's only two songs here but that's all you might need. Oooh...Be aware of the Noothgrush. SA (Slap A ham Records/PO Box 420843/San Francisco, CA 04142-0843)

NO WAY OUT • In With The Old Out With The New 7"

I love Connecticut and I saw some great bands there, but it seems like all the hardcore I've reviewed from there comes out of the same mold. NWO is another 7 Seconds kind of old school sounding band, and they appear to be fairly positive if you know what I mean. If you really can't get enough of this kind of thing, then I recommend you get these six songs as well. DF (Straight Force/49 Crestdale Rd/Gastonbury, CT 06033)

NOT A US GANG • Fuck Your Brain 7"

Music wise this is your basic run-of-the-mill fat records wannabe. Couldn't tell you what the lyrics are about since they neglected to include them on the insert. It has energy, but lacks a bit in the intensity department and swerves a bit in the repetitive direction. I suppose if you're on the fat records trip it's worth getting. BH (Barracuda Rex/August-Schmieder-Strasse 53/94377 Stienach/Germany)

#1 FAMILY MOVER • Distortion Plus 7"

Sounds like Seal doing a duet with a pretty female pop singer over mellow, easy listening "rock music" (shit you hear in elevators and Robinson's May). I didn't know what to expect, but I guess you might say I'm not especially into this. Hmmm... nice guitar solo too. I'll rent a U-Haul, but thanks for offering. DO (J.E.R.F./3155 Roswell Rd. Suite #330/Atlanta, GA 30305)

OCTAVIA 7"

This started off frustrating, not because it was bad, but because of how good it could have been. The music part of the songs is great in that Hurl, Boys Life, Christie Front Drive, Braid vein. And actually, the B side picks it up with some good vocals to make for a good song. I guess my only complaint is that the vocals on the A side sound kind of corny. Good record, but I think I would rather listen to Hurl. DF (Dean's List Collective/PO Box 1984/Lawrence, KS 66044-8984)

OUTRAGE • Between Brackets 7"

This is a good record. Outrage are from Belgium and their sound is sort of a combination of emotive, moshing, and heavy influences. It doesn't completely fit in any of these categories, though I guess it will appeal a lot more to the DIY hardcore enthusiasts than it to any other group. Songs about animal rights, child abuse, greed, and despair. Well done. KM (Outrage/Nico/Kapelstraat 56/2275 Lille/Belgium)

ONEKINGDOWN • Bloodlust Revenge LP

Shit. If Earth Crisis was actually good they would sound like OneKingDown. They should have stayed with the sound from *Firestorm* 7", but it's okay because this awesome band will take its place from now on. Like many other straightforward hardcore bands, they do mutate into a metallic hybrid very different from their hardcore veins. And from the outspoken lyrics I would say that they might call themselves a militant vegan band. This LP is probably on the Monster Crew's top playlist. Fucking asshole jocks. And they probably would listen to this before they go lynching more kids on the streets. It's just too bad that good music like this is listened to by a bunch of losers. No offense to OneKingDown. At any rate, this LP is nutritious for any sXe or hardcore kid today. I also got to say when I think about it, this is the best militant vegan band I've heard in the past year. SA (Equal Vision Records/PO Box 14/Hudson, NY 12543)

PLAN A PROJECT • Use Your Head 7"

Melodic, almost poppy punk rock with a definite influence from the ska sector. Played pretty well, but not really what I'm interested in. Lyrics focus on Unity, both amongst friends and within the music scenes (fighting for a common cause, who cares where musical differences lie) as well as personal struggles. Excerpt about Anarchy as an alternative to capitalism or socialism included. MM (13 Roacho/PO Box 163/Dumont, NJ 07628)

POLE • 180 Degrees CD

Metal-core from Germany. It's been done so many times before and I'm not getting any more used to it. I'm sure many will enjoy this slowed down mosh metal extravaganza, but I do not. Heavy, slow and boring. Ugly but nice packaging. MM (LifeForce Records/PO Box 101106/04011 Liepzig/Germany)

PALE FACED DEVILS • More In Your... CD

Ugh... crap. Why me? Industrial music. Brett came in and said, "What the hell is this?" I said, "I don't know. They're called PFD." He walked out, and I turned it off. KM (Intellectual Militia Records/PO Box 85124/Burlington, Ontario/Canada)

RAINER MARIA • CD

I had never heard of Rainer Maria until the *Ooh Do I Love You* compilation, but once I heard their rendition of "I Love You Too" I fell in love with them... This compact disc contains six songs of luscious female/male duets over mellow, quasi-low-fi jams, occasionally meandering into more intense screamer stuff... but it never loses the beauty. May be a little too calm for Joe Average HaC reader, but for this guy, who's a sucker for melody and moodiness, it's as close to heaven as he'll get in this lifetime. Fans of Mid-West rock should especially consider taking an interest in R.M. DO (\$6 to Polyvinyl/PO Box 1885/Danville, IL 61834-1885)

RINSE • 7"

From the ashes of Prevail comes Rinse... I actually think Rinse is better, which is good considering I liked Prevail. Well put together and looking hip and DIY, yet not cheap or shoddily thrown together, this 7" comes at you with a solid hardcore sound. Rinse aren't breaking new ground, or expanding the musical frontier in some eye opening manner, but they hit hard and don't wimp out in a world of Christie Front Drive wannabes. I would definitely recommend this to anyone interested in the harder sounding DIY hardcore (modern sounding, not an '80s throw back). Made many spins on my table, and will make many more. KM (Concurrent/PO Box 55462/Atlanta, GA 30308)

RED MAX • 7"

These guys really look and sound like they are really into Sympathy for the Record Industry. One song is subtitled "Huff n Destroy" about sniffing glue. One is about being sick after drinking too much, and the last one is titled Voodoo Liquor Hot Rod. Even the cover art is a poor attempt at looking like something from the Pizz. The only reason to get this would be if you have all 3004 SFTRI (Estrus, etc) releases, and still want more. DF (-Ismist Recordings/PO Box 84163/Lincoln, NE 68501-4163)

RANCOR • Flip The Switch 7"

When I saw this I had to laugh. The cover is straight edge silliness straight out of the '80s. But you know, Rancor plays damn good music. I really enjoyed listening to this. Definitely not anything original, but I am getting sick of listening to the so-called "progressive" hardcore... and Rancor illustrates why this sound was so good. Energetic, hard, and catchy... mosh and shout. Damn, I miss this sound at times. KM (Youngblood Records/217 W. Main St/Ephrata, PA 17522)

RAIN LIKE THE SOUND OF TRAINS • 7"

Here is another 7" that slipped through the cracks... should have been reviewed ages ago. I loved RLTSOT but would dread many bands trying to do this sort of sound. It reminds me a lot of other great DC bands like Kinface and Fidelity Jones. Punk rock and hardcore, but heavily influenced and directed by other musical directions... fucking great stuff. Too bad they split up. KM (X-Mist Records/Leonhardtstr. 18a/72202 Nagold/Germany)

ROCKET SCIENCE 7"

Great. Another good European band that is pretty straightforward. They play standard emo-core music and should have been admitted to the Love Is A Dye From Hell comp. Rocket Science is a sister band among the many bands released on the comp, mentioned above. There is a such a familiar sound with this group, almost exactly like one of the best bands in Santa Barbara today, Stratego. Even the singer reminds me of the same passion that Dillan from Stratego displays. I also can't forget to mention the real moody octaves too. SA (Simba Recordings/30 Park View Ave/Leeds/LS4 2LH/England)

THE SPACE INVADERES • 2/3 Bitch 7"

As far as my exposure is concerned, it seems that Chicago is taking over the pop punk scene. The Space Invaders are another better than average, and another episode in the Underdog catalog. The think I liked the most (as usual) were the mixed male and female vocals. Fun. All in all, you get six songs with lyrics and fashion vinyl. I could have done without the Kenny Rogers (The Gambler) cover though. DF (\$3 to Underdog Records/2206 N. Rockwell St/Chicago, IL 60647)

SOOPHIE NUN SQUAD • 7"

I can hardly believe that this band is still putting out records... This is pure comedy. Songs about ninjas, the Hulk, and other silly things... very silly. The music is up-beat (imagine that) and goofy punk rock. If you like comedic music then this will probably be just what you were looking for. Also, comes with a little booklet which illustrates that while Soophie Nun Squad was a comedy act they had reasons other than hollow heads. KM (Food Chain Productions/7205 Geronimo Circle/N. Little Rock, AR 72116)

SHOULDER • Touch CD

It began similar to Split Lip circa *For The Love Of The Wounded* but quickly stepped into its own-right. Borrowing a vocal style and sound from Samiam and a mid tempo growing rock, Shoulder laid it on 15 songs thick. Emotional hardcore, not emo-core! MM (Conquer the World/PO Box 40282/Redford, MI 48240)

STRAIN • 7"

Two more moshing hardcore songs from Strain. "These Years" is about turning your back, and "Regret" is about turning away. Not too much lyrically, but the music is powerful and pulsating. Strain still rocks the house, and these songs are no exception. KM (Heart First/Bochstr. 39/10967/Berlin/Germany)

SWEETBELLY BREAKDOWN • CD

When Kent plopped this down on my desk at home I was scared to listen to it. Swiz was a great band, and I was really scared that this would be some cashing in on the new found popularity of the old band by playing bad rock. I was surprised. This reminds me a lot of the *With Dave 7"*, a bit mellow at times, moving a bit more in the Fugazi direction. Sean Brown is still doing the exasperated yelling bit, which is good. I was afraid that he might have taken up singing. Once you get past the ridiculous name this is definitely worth having. BH (Jade Tree Records/2310 Kennwynn Rd./Wilmington, DE 19810)

SKOTT FREE • Behold The All-Mighty 7"

80's style punk that reminds me of MDC at parts. This is in no way poorly played, but it is really by-the-book punk that lacks that special something to set it apart from the others. The production is so-so, I'm thinking that maybe this should have been released as a demo tape instead. MARK (1/2 Assed Records/26960 Beverly Dr./Shorewood, MN 55331)

STALE • CD

The name certainly doesn't apply here. These five songs take forty-eight minutes... One song is a bit over twenty-two minutes long! Fuck. Stale goes from a chaotic and frantic noise attack to a soft and subtle drifting snooze... Maybe some of the songs are a bit too much to digest. I'm not sure what to say, but when I am done listening I am exhausted. For the adventurous, Stamina is required. KM (Alvaran Records/Nordring 50/44787 Bochum/Germany)

SPLAYED INNARDS • 7"

I don't like to think I'm judging a book by its cover, but in this case it's mighty effective. Imagine a pot bellied stick figure balancing on top of a flag pole with "Splayed Innards" scrawled across the top of the page. You would think that a cover would've been scammed at kinko's and printed on crappy photocopier paper, but this is printed on cardstock. Given this cover you can probably figure out what the music sounds like. Need another hint? The lyrics to one song are "I hate myself, I'm a stupid dick", repeated over and over again in a voice that is trying to do the nasally Johnny Rotten thing but coming off as an annoying monotone whine. I think you get the picture. BH (Splayed Innards/PO Box 2875/Iowa City, IA 52242)

SAU • Rock 7"

At times I want to compare this to 1.6 Band, but with trumpets. Then the singer comes on and just annoys the living shit out of me with his whining. They also slip into these kinda psychedelic parts that go nowhere and the guitarist goes into wank mode a bit much. And judging by the titles the songs are just about stupid shit like the transformers (no lyrics included, so I can't verify this statement, maybe they were embarrassed?). BH (PO Box 4781/Richmond, VA 23220)

SHARKS KILL • 7"

I thought I would like this record since it featured an old friend who was in a band called Suckerpunch from the early Goleta days; a time I remember fondly... but my first listen left me not so happy. Then I started reading the booklet, and by the second listen I started to see some finer points that I had missed initially. Punk rock. Honesty and true thoughts. Simple music that isn't designed to impress; just people playing the music they want to play. Up beat at times, but not in a "hip hip hooray" type of a way. Very DIY. Exactly the way that Suckerpunch was way back when. Male and female vocals. KM (Atomicfireball Records/2011 NE 47th./Portland, OR 97213)

7 INCH BOOTS • 7"

It took me about five minutes to decide what the best way to open this was... I was a bit shocked to see another 7" from this band... seems they been around forever now. The music is a bit too slow and really heavy. Lacks some energy. A few more tempo changes would be in order. If you like that sort of overkill then these songs might be for you. They left me to tired. KM (Stigma Records/Jochen Eckrich/Rudolf-Breitscheid-Str. 15/35037/Germany)



photo by Janne

SERPICO • Rumble LP

Sleeper is a better name. Fuck the other Brit-pop band. Anyway, Serpico has hit a hot spot in me once again, however, this time Serpico decided to stay for awhile. This album is progressively much better than their older releases. Lyrics are as intelligent as usual... abuse and other roles people play to sing about. And for all you mod cons out there, the bass player's favorite band is The Jam so listen for his lines, he hides them very well. Well, this is my favorite Serpico release and it will be yours to: An Aoki guarantee. SA (Equal Vision Records/PO Box 14/Hudson, NY 12534)

SOHCAHTOA • 7"

I don't really like this that much. It has two essentially bad traits: bad music and a bad recording. And this time I can't give an absolute comparison to relate them to. It is just really boring. SA (Urinine Records/6808 Madison Dr./Indianapolis, IN 46229)

STAND AS ONE • Doubt CD

Okay, so the name is really bad, but you can get past that then this is a good CD. The music is slightly metal influenced, slightly moshy, and powerful. Nothing cheesy. Just straight forward and hitting hard. The lyrics are cynical, and the singer belts them out with plenty of throat. KM (Matthias Vogel/Weststrasse, 42/09212 Limbach-Oberfrohna/Germany)

SLAPSTICKS • 7"

Metal influenced hardcore with bellowed vocals. Kind of moshy, and mid tempo. Not bad. A few songs don't work. Kick box and go off! Well, maybe not. Even some double kick drum action. The packaging is really nice looking, with a cool fold out cover. Not really interesting to me. KM (Zannier Alberto/Via Giusti 9/33097 Spilimbergo (pn)/Italy)

SAM THE BUTCHER • No Time 7"

I just reviewed the Grayling 7" before this, and to get an idea of what I feel about this record, you can just invert everything I said about it. Sam the Butcher seems to be very well intentioned, and they obviously know how to play, but at this instant in time their punkness is just slightly too poppy for me to write a really appreciative review. Their lyrics are of the social/personal punk type. I'd recommend the stuff on Underdog over this unfortunately. DF (Far Out Records/PO Box 14361/Fort Lauderdale, FL 33302)

STATE OF FEAR • The Tables Will Turn... LP

Super fast at a steady tempo for those who prefer punk to hardcore. Incredibly powerful, State of Fear shreds with smooth intensity and crushing vocals. The kind of music that doesn't give its drummer a chance to take a deep breath. Music that busts with a loud attempt to knock down the scum that make this planet a nightmare. Very nice layout and lyrics. 12 songs. MR (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

TREPAN NATION • Let There Be Danger 7"

Fast, toe-tapping punk with roughly sung/yelled vocal work. Not bad, but nothing about it really took a bite out of my ass either. The last song, "Mike's HC," had sort of a Gorilla Biscuits influence... fast and catchy. Trepan Nation would probably be fairly good live. KM (Static Station/PO Box 803237/Chicago, IL 60680-3237)

TREPAN NATION • SxE 7"

Oddly enough, this second 7" has changed my opinion of Trepan Nation somewhat. The music is still kind of toe-tapping punk rock compared with some youth-core influences, though the head nodding influences dominate. But the lyrics to "Half A Fag" are quite real, and way more intriguing than a lot of stuff I have seen lately. Trepan Nation remind me of the Berkeleys/Gilman scene around the late '80s and early '90s. Definitely not following any trends here... KM (Thug Life Records/429 Circle Ave./Forest Park, IL 60130)

UNDONE • The Other Side 7"

"Life is better because for me you are dead..." so about angst and anger. It all seems very real. Undone is thinking and talking. Their booklet-cove is thick and has everything printed in both French and English. Their music is hard sounding stuff that isn't metal influenced or too mellow. Just rough cut music that holds their thoughts well. Really this is a great record. I don't think Undone will ever get the attention they deserve, but if they did maybe some of the anger would fade. DIY hardcore that is one part music and energy, and one part thoughts and words. Not for the illiterate. KM (\$5 to Stonehenge/21 Rue Des Broses/78200 Magnanville/France)

UNCURBED • Punk And Anger CD

More thrashing metal influenced hardcore from Finn Records. Sweden seems to be the source these days for this kind of hardcore. Tight screaming stuff that is well produced. Discharge influenced and ripping with some blazing solos thrown in for maximum damage. Okay, but Uncurbed has nothing going to set themselves above the rest of hord. KM (Finn Records/J. Lehto/Norrgratan 43/703 56 Orebro/Sweden)

UNDER CLASS • 7"

I have liked the other Under Class releases, but I wasn't quite as happy with this one. The music is steal heavy and harsh and the vocals are still screechy, but imagine Born Against minus the catchy tuneless underlying element and you get a good picture of these Under Class songs. Lyrics are still short and biting. A good record, but I was expecting more. KM (\$5 to Tadpole Records/PO Box 2804/Brighton/BN2 2AU/England)

THE VICTIMS • Anonymous 7"

Nothing new here, just straight forward punk song the lines of Adrenaline OD minus the entertaining lyrics. Gets a bit too repetitive and loses one's interest about half way thru. BH (Low Brow Records)

THE VAPIDS • 7"

The back cover of this record states "recycle music and knowledge," while the front cover features the band members wearing leather jacket standing in front of a brick wall. Let's see... drums, Jay Vapid on bass and vocals, and even a Jimmy Vapid singing and playing guitar. The songs seem to be about teenagers and punk rock girls. Hmmm... there's a photo of a man giving the finger and saying, "Gabbu Gabbu Hey." Hey, wait one minute! These guys are the Ramones! I can't believe it. BEN (Crack Records/PO Box 29048/Winnipeg, MB/R3C 4L1/Canada)

WINO • Greatest Hits Vol. #2 7"

Heavy, stilted rhythms with jangly guitars and distorted vocals. Starts out OK, but goes on and on well past the point where it could be considered to be drowning, in other words it gets old really fast. Completely lacks any energy. BH (\$3.50 to Temporary Residence/PO Box 22910/Baltimore, MD 21203-4910)

THE WEDNESDAYS • 7"

This was another surprising record. It starts with an almost Pagans sounding punkish rock song that does not come off sounding superficial. Then they pass by rockabilly

sounding stuff before delving into pure psyche. Like many records, this is not fully within the scope of HaC, but it's a lot better than all the lounge crap that's all the rage on college radio stations these days. DF (Arkam Records/211 North Ross/Auburn, IA 36830)

REGAL BEAGLE/GALAXY BEE • split 7"

I read that Regal Beagle thank Ben Weasel and the Riverdales, and Joe King and the Queens, so I thought I had this record all figured out. Well, they do sound exactly like the Queens (even talk about listening to the Ramones), but closer examination revealed a song that seemed to put down smoking a drinking. Hmm, the Queens would never do that. Then I came to the song, "Surfin with You." Fuck yeah, I think you pop punkers are all right. Galaxy Bee is totally different. Their songs are all moody, but each sounds quite different. Mid tempo surfy, alterna-indie stuff that is not described by the preceding words. DF (Regal Beagle/PO Box 3888/Montebello, CA 90640-1830)

DETESTATION/SUBSTANDARD • split 7"

USA meets UK, awesome! Detestation is Kelly ex-Masskontrol and Defiance's new band, and this new band sounds. Musically it's generic, Swedish sounding he (when I say generic, that is not always a negative comment), with female vox that are comparable to Amy of Nausea fame. Substandard play some pretty fast, crusty UK hardcore that is generic also but kicks the shit out of a lot of crap out there today. Both bands fuck shit up, great package. NW (Wicked Witch Records/PO Box 3835/1001 AP Amsterdam/Netherlands)

JACKBEAST/SPITHEAD • split 7"

This record is proof that Ireland and England can collaborate on something. Jackbeast represents Ireland and does a nice job with a sound that defies labeling with a common genre. Intriguing and captivating. Unfortunately Spithead does not do as well representing England to me. I did not enjoy their wacky organ oriented music slightly askew of the ska tip. Mixed. DF (Rejected Records/9 Woodlands Ave/Dun Laoghaire/Co Dublin/Eire/Ireland)

USEFUL IDIOT/BURN'T PEPPERS FOKKER • 7"

I recall liking a Useful Idiot instrumental track on another comp 7", but on this record there is singing and it is bad, bad, bad. The first song they do is total commercial rock. The second song shows signs of an emotional journey, but it's not enough. The Burn't Peppers Fokker side is a little more rockin', but still manages to be equally uninteresting. On top of it all, the sleeve is fairly sucky. Lo siento. DF (Broccoli Distribuzione/Jorg Gneiting/Immsand 27/72636 Linsenhofen/Germany)

MISERY/ASSRASH • split picture disk 7"

Representing the two different versions of crusty punk, Misery tend to be more on the slow heavy side and Assrash are more up beat and energetic. Depends if you like it slow or fast, happy or sad... I like both of these bands, though these songs certainly aren't their best. KM (\$4 to Clean Plate Records/PO Box 709/Hampshire College, MA 01002)

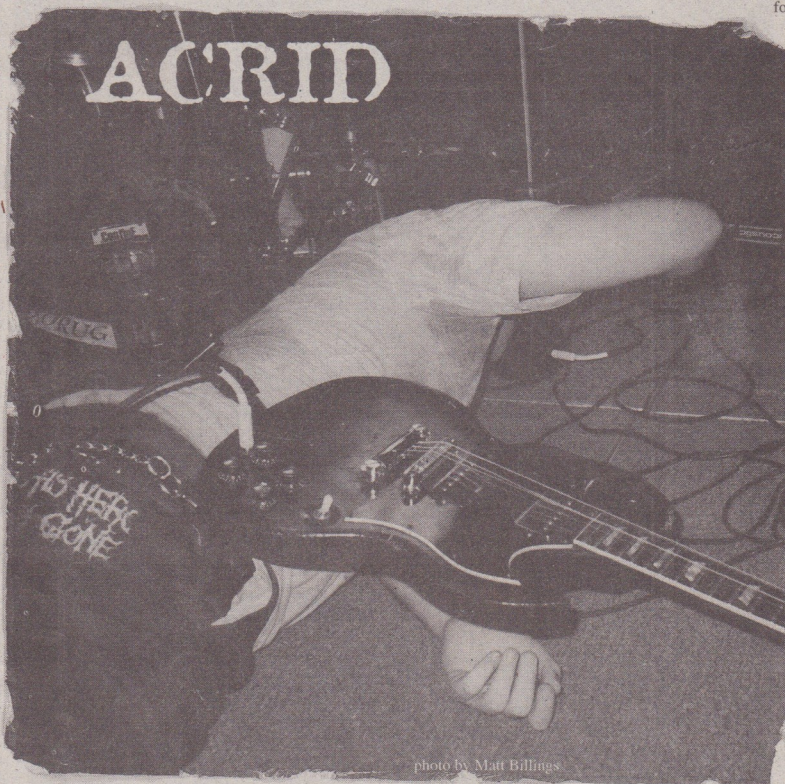


photo by Matt Billings

ACRIMONY/IRON RAINBOW • split 7"

The insert says this is the first in a long line of releases championing the efforts of up-and-coming true heavy-metal acts (it actually says "acts", I kid you not). Now its one thing to listen to an old band playing old music, its another to play music that's 20 years old without putting any new spin on it. The latter is what is going on here, and frankly its mighty stale. Maybe I'm not the one to be reviewing this since I think Black Sabbath is that of the most boring bands of all time, but even if my opinion was the opposite I think I would have a hard time liking this. BH (Game Two Records/PO Box 22640/Denver, CO 80222)

DROWNING ROOM/VEIL • split 7"

Drowning Room is one part Ozzy (intro vocals), one part Bloodlet (vocals on the remainder of the 7") and one part Despair (kick-ass, heavy riffs and nice drumming). Veil is super energetic hardcore with vocals that border on annoyingly high pitched. The fast parts rule, the breakdowns leave a bit to be desired. I like the fact that both bands play fast. MM (Moo Cow/PO Box 616/Madison, WI 53701)

THE VICTIMS/THE VERMINS • split 7"

See review of The Victims 7". BH (Stoked Records/PO Box 221/Iowa City, IA 52242)

JONAH/THE WEAK LINK BREAKS • split 7"

Jonah is from Toronto, and has a sound in the same ballpark as Union of Uranus. Their sound is not as deep, but it does have the kind of intensity that could drive one to slowly pull their hair out. Tres bien. The Weak Link Breaks are from Virginia and have a bad name, but a good sound. They too, are way strained, but also add a little melody. Both bands do cool vocal work, and the packaging is super swell with all contents in French and English. Very good. DF (\$3 to Bug Records/9609 Pampas Dr./Chesterfield, VA 23832)

DAHLIA SEED/CRADLE • split 7"

Both of these bands are doing the post hardcore alternative rock'n'roll sound. Cradle aren't that exciting, but they do it okay. Dahlia Seed are pretty good, and I can still remember their live sound while listening to this, which helps to make this enjoyable. This doesn't need a review so much as a listing as those that like Dahlia Seed are already numerous. KM (Snowblind/50 Wingfield Road/Great Barr/Birmingham/B42 2QD/England)

HOLOKRON/REVERSAL OF MAN • split LP

This is one great split LP. Both bands play energetic hardcore with plenty of noise and harsh elements, while still having a catchy feel. I enjoyed listening to both sides over and over. Coming with a thick booklet, this is a DIX hardcore as it was meant to exist. No punches pulled, just straight forward and great. And honestly, I can't really decide which side I like better. Both Holokron and Reversal of Man are equally interesting. KM (Reversal Of Man/12722 Greenmoor Dr./Tampa, FL 33618)

CERBERUS SHOAL/STILL LIFE • split 7"

Cerberus Shoal = awe-inspiring, June of '44ish, trumpeting, images of walking down the dusty streets of a ghost town, brilliance. Part one of an epic song entitled "Lighthouse in Athens," their five minutes are perhaps too easy-listening for a lot of folks, but the song-writing is top-notch. (Look for the second half on some compilation in the near future). Still Life = acoustic, folksy, orchestrated and quite a change from all past work. It's actually quite a nice little tune, but it's just so weird to hear after all these years of a patented sound. Tree = a label for those of us who like to shed tears of joy on occasion. DO (\$3 to Tree/PO Box 31840/Philadelphia, PA 19104)

ETHEL MESERVE/GIANTS CHAIR • split 7"

Ethel Meserve is wonderful and beautiful, bringing to mind a luscious combination of Split Lip and their counterparts, Giants Chair, on the first album. Certainly a match made in heaven. Flowing song-writing, soulful vocals and an overall warm feeling overtake the listener. Giants Chair throws us a bit of a curve, with an instrumental that comes along with a personal poem, but leaves the vocals out... it's intriguing, but unfortunately left me unsatisfied. The idea was nice, but

after so many incredible releases of theirs, I expected something different. Oh well. The overall package is pleasing, and I might suggest laying down the \$25 for the nine record series...the future releases are sure to be as great as the ones to date...Tree Records is doing some awesome stuff these days. This is one of those. DO (Tree/PO Box 31840/Philadelphia, PA 19104)

STILL LIFE/RESIN • split 12"

I doubt if there has ever been a more odd mix for a split LP. Resin plays gnarled crusty influenced hardcore. Fast and loud. Scratching at your eyes with their claws. Still Life on the other hand tries to lull you to sleep...they don't want no violence. Just calm. The two ends of the spectrum are represented here. And I imagine there will be more people than that only listen to one side. Resin does a good job. At first I wasn't that impressed but after a few listens I came to like their sound. Still Life is Still Life. Perhaps they are even slower than usual, and there is one song that I think is horrible, but they are still Still Life...love 'em or hate them. KM (\$6 to Plan 17/PO Box 2157/Orange, CA 92859)

CHAPTER/JUNTA • split 7"

Both of these bands play fairly hard music with rough vocals; not crusty or too metal. Both are decent, but neither really made me too interested. Just good hardcore. Nothing special. KM (Fail-Safe Records/44 Hoyt Road/Pound Ridge, NY 10576)

JONAH/DRIFT • split 7"

Fuck, why did they do this? I want more!! This ain't enough!! You hear me, I want more!! The Canadian sound is slowly becoming defined by bands like Union Of Uranus, Drift, Jonah, Holokron, One Eyed God Prophecy... Thick post Rorschach influenced stuff, that has actually grown beyond any Rorschach comparison... Both Drift and Jonah do it really well, and this is totally doing it for me, but what the fuck, why not a split 12"? Screw 7"...when you're this good beat me to death with a Long Player. KM (Anima/1416 Ambercroft Lane/Oakville, Ontario/L6M 1Z7/Canada)

IRE/SEIZED • split LP

Seized didn't really do that much for me this time around. Their sound is heavy and fairly harsh, but it just never got me going. Ire, on the other hand, got the energy flowing right well. Both bands are musically similar, doing the heavy hardcore attack with a doomy-gloomy feel, but only Ire manages to really give me a good stiff kick to the ass. Undoubtedly one of the better things I have reviewed for this issue. KM (Fetus Records/2966 S. Country Club Way/Tempe, AZ 85282)

V/A • Wood Panel Pacer Wagon With Mags LP

I'm just gonna read off the sticker on the front right now—"100 bands! A 76 band LP, A 24 band 7", and a 32 page booklet." Ok, in my opinion, comps. like these never get listened to because there's too many fucking bands. It's a collector's item. Something that the Aok-dog would probably buy. There are bands like J Church, Submission Hold, Schlöng, and Men's Recovery Project to name some of the biggies. But just remember before purchasing this, keep in mind that each song is about 30-60 seconds long, if that. Otherwise, fall into the wonderful world of collecting compilations. SA (Too Many Records/PO Box 1222/Spokane, WA 99210)

V/A • For Want Of...

This is a great comp... Torches To Rome, Kurt, Baby Harp Seal, In-Humanity Solar Bomb Kit, and Christie Front Drive... some great bands from Europe and America. I would definitely pick this up. KM (X-Mist Records/Leonhardt. 18A/72202 Nagold/Germany)

V/A • Hard To Believe To An Italian Old School 7"

The bands are Sottopressione, Tear Me Down, Cattiva Inclinazione, Frammenti, Bocca Chiusa, and Affluente. I can't really tell which bands are new or old, or which ones are covering old songs, but one thing is for sure. They certainly are all playing old school. There's a good bit of translation into English, but it's still kind of cryptic. Aside from the title, there's not much else to say, except that it's pretty good and the booklet is too. Except for that one band whose name I always forget, this is better than most of the Italian stuff that I have heard. DF (Anarco Punk-HC-Old-School Records/Via di Mezzo, 12-01100 Viterbo/Italy)

V/A • Wild News From The World CD

This is weird... a comp that appears to be a new release and not some reissue that has (Impatient) Youth doing their classic "Praise The Lord & Pass The Ammunition!" Also features Peter & The Test Tube Babies, Burning Head, Garlic Frog Diet, Swann, and a bunch more... bands from the U.K., America, Spain, France, Australia... didn't do much for me, but did enjoy hearing that (Impatient) Youth song again. KM (Lollipop/35 Chemin De La Nerthe/13016 Marseille/France)

V/A • Anderson 7"

Kimustawee, Ambush, Hitler, and Zorn. German hardcore. Lyrics and text in German. If you like the German sound (on the heavy end) then definitely check this out. Ambush and Zorn are fairly well known for this style. Nice little comp here. KM (Stigma/Jochen Eckrich/Rudolf-Breitscheid-Str. 15/35037/Germany)

V/A • Act Your Age 7"

Jill sounds like they're trying to be an uncatchy Green Day but aren't even that good, the same goes for Dig Dug but it's Screeching Weasel instead of Green Day and they did a little better job being catchy. And worst yet, Jessica Six come in with a bunch of trashy yuck-yuck. Put everything together and get Sore Loser who kicks off this piece of spinning shit which gives me the same feeling like when I came home and found all the Tofu in Gutter's mouth. But all the same it was fun to review. ADI (Act Your Age Records/3244 Locke Ln./Houston, TX 77019)

V/A • Love Is A Dog From Hell CD

From the cover of this I thought it was a Chicago based compilation, however, to my knowledge this was finished in Sweden. There are a few greats on this as well as newcomers with some rock'n tunes. Bob Tilton and September are the only bands I've heard of and they both have real solid songs. I also noticed that there are a few bands on this comp. with Refused members and other known bands from Europe after reading Jonas' intro. But, all the songs here are definite emo-type songs. As with many other emo comps, the packaging here is also nicely done. If you want to hear the mellow side of Europe send away. SA (Blue Eyes Recording/Geografrafi. 14a/90732 Umea/Sweden)

V/A • Revolution Inside 7"

This is a German benefit sampler with Steakknife, Fluid to Gas, Help, and WWK. Although there is a significant amount of information contained within, I can't tell what the benefit is for, 'cause it's exclusively in German. The Steakknife song is fairly asskicking in a macking, Dead Kennedy's kind of way. The others only flirt with a sound that is interesting. Occasionally there is a feel good sound that is non-crappy, but they all plunge into overproduced nonsense. DF (Revolution Inside/Le Sabot/Breite Str. 76/53111 Bonn/Germany)

V/A • Bacteria Sour 7"

This is a little comp 7" of a few Bacteria Sour bands. All tracks appear in other places, namely on some Bacteria Sour releases... Union, Masskontroll, Drop Dead, Cavity and AFI are all here. Another nice looking record, but more a novelty than a comp to be sought after (the vinyl itself looks quite amazing). KM (Bacteria Sour/PO Box 422986/San Francisco, CA 94142)

V/A • A Reason For Living 7"

This compilation by far is the best one out in '97. We've only gone about 4 months into the year but many comps. have been released as well. Anyways, 4 fucking sincere hardcore bands here: Despair, Snapcase, Against All Hope, and Envy. And each song is guaranteed to increase your adrenaline and point the old school two finger Go! Despair's song "Fiction" is the best song they've released, and my favorite song on this comp. Intense metallic crunching music. Against All Hope reminds me of watching Drift Again and Turning Point back to back. I've been waiting for a band to come around to remind me of some of the good ol' days. And Envy... Oh my... do I love these guys. To them old school SxSx hardcore will always be in their hearts, especially in the music. I know these kids have GB pride, like myself. And lastly, Snapcase satisfies us with another inspiring song to mosh to. And I definitely have to agree with my roommate, Agnostic Fraire, that the Case's music this time around sounds a lot like Sick of it All. This is also the first song off the new CD/LP as well. Lately, I have strayed away from listening to many good SxSx influenced hardcore bands, and with names like 10 Yard Fight, Floorpunch, and other "macho" cheese names, it is discouraging. But, this comp. basically lifted up the old and new school spirit in me and threw me off my high chair for one more positive bed dive. Thank you with all sincerity. SA (New Direction Records/PO Box 1413/Lockport, NY 14095)

V/A • A Traves De Los Barrotes 7"

4 Bands here: Acme, Bastardos del metal, El Corazon Del Sapo, K.B.K.S. And no, this is not the Acme from Europe. This compilation according to music quality is on the short end of the stick. The recording is blown apart, sounds like a 10 year old record. I'm sure these bands would have sound much better if they spent more time on the mixing board instead of the bathroom. The bands range from catchy pop punk to metal-core. Nothing here gives me an energy boost except Bastardos del Metal tossing in a wacky solo. Haven't heard solos in a long time. Well, this comp. is actually a benefit to one Pablo Serrano, a political prisoner. Also included is an extensive booklet on certain issues I can't read since it's all in Spanish. SA (Mala Raza/Apdo. C. 6037/50080 Zaragoza/Spain)

demos...

SAINT JAMES INFIRMARY • demo

Think swiz mixed with early Monsula. Mid-tempo; slightly melodic with a distinctive screamed/sung quality to the vocals. Worth having. BH (No Address)

McClard's bicycle reviews.... all of these demos were reviewed either on my way to or from work. It takes me about ten to fifteen minutes to make the trip. The rating system:

Half a trip—turned it off half way... fucking awful
One trip—was listenable, but not something I want to hear again
Two trips—getting interesting enough to warrant a second listen
Three trips—quite good and could easily be on record
Four trips—excellent, and NEEDS to be on vinyl soon
Five trips—so damn good that I would put out vinyl with these folks

THE LOSERS • Punk 4 Nerds demo

<ackle> This was pretty funny. The music is horrible, and way too silly for my ears. But I did laugh the whole way home. <chuckle> For instance, the lyric, "We can write, we can play, we can shake your hand" really hit home as an anthem for the next generation of punks... <chortle> Silly pop punk. KM (Simone Rossi/Via E. Fassicomo 1-18 Sc. Sin/16139 Genova/Italy) One trip

BRIDGEWATER • demo

Okay. Not fantastic, but okay. Bridgewater plays light moshing stuff with a bit of an emotive influence... you know the rock n'roll mosh combined with singing and rockin' melodies... <flinch> Standard stuff these days. I can't claim to like too many of these sorts of bands, so they were at a disadvantage from the get go. KM (3 Edgecliff Rd/Baltimore, MD 21286) One trip

DIRTHEAD • demo

Basic circle-A punk rock. Nothing new, but definitely listenable. Political lyrics, black and white graphics. Decent sound quality, and a good demo for those still excited about '80s punk. KM (Scott Hermansen/2511 S.E. 187th Pl./Gresham, OR 97030) Two trips

MOTIVE • demo

Alright, this is good. Heavy emotive hardcore with a good dose of mosh it up enthusiasm. Not breaking any new ground, but a good listen. Very today, as in DIY hardcore on the tip of the era. This band will definitely have vinyl soon I imagine. KM (Motive/3 Stacy Ct./Shirley, NY 11967) Three trips

KENOBI • demo

Normally when I listen to something numerous times it is due to the fact that I like the listening, but with Kenobi I just couldn't remember what they sounded like. I had to listen to these five songs many, many times... and yet I still can't describe it, let alone remember what they sounded like. Light toe-tapping stuff that just ain't cutting it for me. Too boring. KM (505 Brennan Ave./Ottawa, Ontario/K1Z 6K1/Canada) One trip... and several listens where I instantly tuned out.

STRATEGO • demo

By far, I think Stratego is the best of the local bands. At times they tend to get a bit too wimpy and quiet for me tastes, but for the most part they have just enough energy andumph to keep me toe tapping. Can you say... E-M-O? Dylan's a good singer, and the rest of the band manages to do their part well (plus Adi helps to keep the guitar a bit harder). The booklet for this demo is well put together, and anyone that likes the light tuneful stuff should like this. Swell people too. KM (PO Box 1817/Goleta, CA 93116-1817) Three trips

DETESTATION • demo

This is really good. I am a sucker for fast grinding hardcore with female vocals. Nausea would have been a lot better if Amy did most of the vocals, and Christ On Parade was better as Treason when they had a woman on vocals. Detestation is in suit with these bands. The lyrics are political and the design is black and white with cut and paste of course. Straight forward and good. KM (Consensus Reality/1951 West Burnside #1654/Portland, OR 97209) Three trips

JUD JUD • AFI's demo

Wow, I am awe struck. The entire tape is done verbally. I mean "jud, jud" translates to the sound the guitarist makes with his mouth. Are you following me here? Everything is played by the mouth... The songs are fairly complex, and it is obvious that a lot of practice went in to this. This is really good. At first it is funny, but after that wears off it is apparent that Jud Jud is way more complex than a mere joke. KM (no address, which is too bad because I think a lot of people would enjoy this) Four listens... really, I'm not kidding, four listens

FLOODPLAIN • So They're Bringing... demo

Another demo from Floodplain already. The music is pretty heavy, but with a pulsating element; kind of a moshy influence hidden in there. The vocals are scratchy and basically harsh. Well recorded. I'm surprised they don't have more vinyl out. KM (1701 S 10th Ave./Sioux Falls, SD 57105) Three trips

THIS SIDE UP • demo

Basic punk stuff here. Kind of melodic and kind of happy, but not totally bad. Decent pop punk. Lyrics are standard fair. Songs about lost friendships and trying to find a way to live. Okay, but not fantastic. Potential is there. KM (Dario Adamic/C.P. 15319/00143 Roma Laurentino/Italy) One trip

L'INVENTION DE MOREL • demo

This is really good. It follows in the French tradition of Finger Print, Ivich, Undone, and a host of others... the vocals are harsh and scratchy, while the music is chaotic yet melodic. I still like this style, and for some reason the French hardcore scene has mastered it. KM (\$4 to Olivier Lepine/17-19 Rue Dunois/75 013 Paris/France) Three trips

DISCONTENT • demo

Silly pop punk with a poor recording, no lyric sheet, and a zerox cover that has the songs written on the other side with in pen. The music isn't too bad. Kind of catchy, and at times they have a harder edge to them and some speed. KM (718 Nellie Ave./Florence, AL 35630)

INTACT • XXX demo

Pretty boring straight edge hardcore here. A bit of melody, but the vocals are shouted out. They do all the most generic things that go with this style of music. Even the cover and layout are by the numbers. Follow the leader. Just not good enough for me to spend too much of my life on. KM (18955 W. 115 Ter./Olathe, KS 66061) One trip

TEZACRIFICO • To Stop Us You Must... demo

This is quite good, and seems a lot more like a 10" than a demo. It even comes packaged in a cardboard cover that would easily have fit a 10". The music is slow drudgy stuff with one vocalist doing a demonic growl and the other a more intelligible shout. The lyrics are strong. Songs about religion, ethnic identity, cultural imperialism, and immigration issues involving Mexico and America. Too bad more demos aren't this good. KM (Tezacrifico/Ignacio Lopez/216 E. First Street/PO Box 6336/Los Angeles, CA 90063)

LEFT FOR DEAD

LEFT FOR DEAD • demo

Loads of pissed off energy here. Lyrics are spotted with lots of good swearing, and the in your fucking face attitude is a good energizer. Fuck that little pink rabbit, I want Left For Dead to give me a good pump to the old heart. Music is a barrage of heavy hitting hardcore damage. No wimpy ass toe-tapping crap. Just cranking the aggression all the way to eleven and let the chunks of flesh fly. I like. KM (32 Hess St. S/Hamilton, Ont./L8P-3M1/Canada) Four trips

photo by Nick Shaw

ALPHONSE

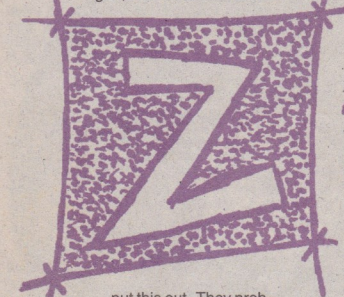
comic 5.5x8.5 \$1.5

This isn't a 'zine, at least not in the sense that it is continued from issue to issue, but more of a comic book project. The story is interesting, and the art is fairly nice. There is depth to it, and it isn't just pure entertainment. Quick reading, but that's how comics are. Well done. Migraire continues to do publish nice stuff. KM (Migrane/PO Box 2337/Berkeley, CA 94702)

A MAN A PLAN A CANAL PANAMA

5.5x8.5 30pgs. 32c

A Man a Plan a Canal Panama. I bet you didn't know that I just spelled this title backwards. Fucking rad slogan, huh. And who but Jon and Gabe Bowne from Orange County would



INE



REVIEWS

put this out. They probably just whipped this puppy out overnight. Only 'zine masters could pull off feats like this. This 'zine contains your favorite hardcore band photos w/ Undertow, Farside, Bob Tilton, Unbroken and short writings that keep you flippin'. Yes, these fabulous Bowne bros. are coming town to town to harness the best products in sleaze 'zine publications. Jon and Gabe Bowne have a large price on their heads for committing these sloppy, creative, and genuine acts placed in their 'zines. They have been notorious for publishing: *Laughterfanzine*—all about brotherhood, unity and life; *Positive Outlook*—positive energy! Go...!; *Hickey Boy* newsletter—murderistic; *The Essential Guide to a Positive Roadtrip*—title states itself; and *Not Quite Ready For Primetime Hardcore*—I think Larry Flint was caught reading this 'zine before. So if anyone catches up to these "sleaze merchants" the reward will be high and mighty and your satisfaction guaranteed. SA (1950 Port Townsend/Newport Beach, CA 92660)

THE ASSASSIN AND THE WHINER #5

5.5x8.5 32 pgs.

More comics here. I didn't find them all that interesting, and nothing that I wanted to steal for HaC... <chuckle> But I did find one shot of a cat's ass to be funny. Well put together, and no shortage of hard work, but still I just wasn't that interested. KM (Po Box 481051/Los Angeles, CA 90048)

AGAINST ALL ODDS #1 5.5x8.5 48pgs. \$2

Before I sat down to do reviews today I pulled out two records I hadn't listened to in quite some time: the Mouthpiece LP and the Verbal Assault LP. AOA fanzine has a Mouthpiece interview

and in the Ensign interview they mention how great a band Verbal Assault was. Fucking go! Those interviews are featured along with a Strength 691 interview. The quality of the interviews could be improved by asking more thought provoking questions, but the editor seems to be interested in getting the bands exposure (a good thing). Layout could be improved 1000 fold by taking 30 minutes instead of 15. A fanzine suited mainly for New Jersey Hardcore... MM (1984 Valley Rd./Millington, NJ 07946)

AUGUST SPIES #1 8.5x7 24pgs. \$1

A very decent first effort for this mostly political 'zine. There are articles on multinationals, El Mozote, some personal views about work as well as an interesting and informative piece on the Haymarket Riot. At times the writing gets sounding a bit like a term paper, but not so much that it is totally boring. This 'zine also comes with a pamphlet entitled "Steal From Work." MARK (403 W. 22nd St./Sioux Falls, SD 57105)

BUG #7 5.5x8.5 36pgs. \$1

A fun 'zine from Idaho, full of all kindsa punky stuff like a Hell-bender interview, a Boise scene report, an Adversives tour diary, silly comics a Devo story, reviews and more. Fun stuff. MARK (PO Box 534/Boise, ID 83701)

BLOODBATH #1 5.5x8.5 10pgs. 32c

When this bastard speaks I'm sure he wants the whole world to listen. A militant Edgar with strong political views similar to most other militant PC kids. Even if you couldn't read English you would know that it is militant because of the huge block bold font used. I can see this punk sabotaging, monkeywrenching, and "breaking the law" as he states in one his articles. Well, if he can act upon his words, I am all for him. SA (Collins-Greene, Rm. 308, #278, IU/Bloomington, IN 47406)

BREAKDOWN FAN(?)ZINE 5.5x8.5 36pgs. \$1

The full color cover asks "where is your rage?" and shows a bunch of punks making like hippies—lounging around on the grass like it was 4:20 or something. This guys rage is mostly reserved for Tony of Victory Records who gets trashed in a rant. XMichael X also worships Man is the Bastard and asks them some silly questions in an interview, espouses the virtues of pacifism, and the value of friendship. He also informs us that he took the picture of Jackie from Coleman that appeared in *Heartatack*. Some vague recipes round this one out. It was kind of a quick read. I didn't find out if he wanted to free himself from liars and cheaters though. OB (1579 Indiana/Columbus, OH 43201)

BROKEN THOUGHT #1 8.5x11 32pgs. \$1

Broken Thought is put together by a kid named Ben who lives on an Apache (I think?) Reservation in Arizona. There are brief thoughts in here about freedom and respecting the earth. The remainder of the pages are filled with reviews. There was stencil-like font that was really hard to read, and used up way too much space. The thoughts in here are presented, but they aren't really elaborated upon too much... Ben seems to be really open to and excited about communicating with other people. LK (PO Box 653/San Carlos, AZ 85550)

BROTHER DANA #3 5.5x8.5

32pgs. \$2

Silly, silly, silly. At first I was quite annoyed by *Brother Dana*, but as I read on I found myself smiling and snickering at some of the silly contents, even my grumpy friend Toby laughed when he read it (he rarely laughs, or smiles for that matter). There are mostly stories from editor Erica's zany life: roommate profiles, prank calls, a guy who enjoys kissing feet, etc. I wanted to hate it but I just couldn't. Fun in an annoying sorta way. MARK (58 Ave. C #1B/New York, NY 10009)

BIGOT #5 30 pgs. 8.5x11 \$2ppd.

Cut and paste 'zine from the Singapore hardcore underground. Includes reviews of local and international D-I-Y CDs and cassette demos, 'zines and gigs. The music and print reviews are very brief. The show descriptions are longer and provide some insights about the Singapore scene, both good and bad. There are two short interviews with Underaged and Force Vomit and a longint discussion with Ian and Guy of Fugazi. Bigot also includes opinion columns and a bit of poetry. It would be interesting to have some in depth infor-

BONDAGE #1 8.5x11 20pgs. \$1

Davey says that this is his first and only issue. Honestly, there are some parts of it where I can't decide if he is kidding or not. Weird. Maybe people who know him will like this 'zine, but I can't imagine too many other people getting it. LK (26481 La Zanja/San Juan Capistrano, CA 92675)

BURN COLLECTOR #5 5.5x8.5 24pgs. \$1

Al spent a bit of time in Europe (Germany and Italy mainly) and here he shares some of his thoughts on that vacation, and Europe in general. He also touches briefly on the topic of identity. It's basically a journal. His observations are amusing and interesting, as usual. LK (307 Blueridge Rd./Carrboro, NC 27510)

CANDLES FOR GIRLS #3 5.5x8.5 36pgs. \$1

Sexually oriented, take back control issues done in a brash in-your-face style. All the feminist jargon on these issues is in here, which took away from the personalness of the issues. I don't want to wear this person down with criticism, because this 'zine is revolving on a whole other level than what gets discussed in a review. The form is the weakness, but the idea of a 'zine like this eliminates the importance of form. LO (PO Box 2695/Madison, WI 53701-2695)

CONSPIRACY THEORY #1 8.5x11

When I first started flipping through these pages, I had the intention that this was going to be rather interesting because of the title, you know all the talk about the Illuminati, Trilateral Commission, Area S1, Matrix, so on. Well, the title was greatly misleading and didn't have much at all to deal with the traditional definition of a conspiracy theorist. This is a typical 'zine stating personal agenda and life. The only issues not mentioned were the church reviews and a list of creatures that "pinch, bite, or sting." And the other writings were either fascinations or experiences that Matt discovered. I don't want to make this review sound like I'm giving it a bad rap, but it was so disappointing for me to read the contrary from the cover. SA (no address... [which means that Steve lost the 'zine as well as three other 'zines... way to go Aoki. — kent])

COMMON SENSE #1 5.5x8.5 68pgs. \$2

Written by four southern Californian kids with different beliefs. They each bring their views into this publication with topics such as Women's Liberation, christianity in the hardcore scene, caffeine as a drug, and blind patriotism. There are also interviews here with Botch, Eleven Thirty-Four, and Unashamed. Put together nicely with good pictures. I just wish there was a little more writing. DA (1450 Copper Mt./Diamond Bar, CA 91765)

CONSTIPATION #8 5.5x8.5 20pgs. \$1

This is a 'zine dedicated to prison life and it is put together by prisoners. Our own Ron Campbell is one of the main contributors. I find this to be very interesting. I have a fascination with prison life that I can't explain. Very interesting reading, and definitely different than 90% of the 'zines being reviewed in this issue. As punk as it gets. KM (Tree Of Knowledge/1010 Scott St./Little Rock, AR 72202)

COMMODITY #5 8.5x11 68pgs. \$3

Well, I guess it looks nice. Computer design that is done reasonably well, though they could use some better equipment since the photos are a bit harsh to look at (which is a dumb complaint, I'll admit). Interviews with Lifetime, Gameface, Hell Not!, Charles Maggio, and Make Up. All the usual stuff in here too. Not thrown together. Well thought out, though not that interesting to me. Still, in the upper 10% of the class. KM (219A Spring St./Medford, MA 02155)

CATCH 22 #6/A SLIGHT EXPRESSION

5.5x8.5 36pgs. \$1

A fantastic split 'zine is what we have here! *A Slight Expression* kicks in with a disturbing reprint about the horrible conditions the women of Nepal must face concerning abortion and other issues, fucking depressing. There's also another reprint of a discussion with several prostitutes regarding the various aspects of their work. There is some interesting stuff here, in the future I think I would like to see more stuff written by Leah herself, because it's very obvious to me that she can express herself extremely well on paper. *Catch 22* has some inside information on casinos, written by someone who works in the surveillance department of an actual casino. I had a great time reading the reprinted excerpts from *Make Your Mark*—a publication from the sixties that is all about revenge, there is some great, creative, funny shit here. Two fabulous 'zines in one, you'd be silly to miss this. MARK (4915 Woodbury Dr./Erie, PA 16510-6413)

CARMEL #4 4.5x7 44pgs. 55c

This is really fascinating stuff. Usually I feel very uncomfortable (and quite often, embarrassed) reading other people's poetry... but on rare, wonderful occasions, I'll find a gem amongst the endless piles of crap. Just such an instance is this. While *Carmel* is difficult to read at points, due to cheap Xeroxed pages of handwritten bits with poor penmanship, once you get past its shortcomings you'll find an intriguing collection of beautifully thought-out anecdotes that flow like poems. It is definitely a great surprise find for me. DO (Quinn/L.C. Box 1857/Lewis & Clark College/6157 SW Palatine Hill Rd./Portland, OR 97219-7899)

CONRAD 2x4.25 8pgs. 32c

Hmm, a quick read... perhaps this can best be described by the not that accompanied it. "Poetry... unexplicable formation of heart revealing scripture... personifying mere human emotions." Very poetic and introspective. LK (no address)

ma-
tion

about the history and current events of the punk and hardcore scene that Bigot outlines. Unfortunately the reviews and interviews do little more than announce the existence of the music/band in question. SJS (Arvind/BLK 234 Hougang Ave. 1, #10-262/ Singapore 530234) (what the hell Steve, "Longigent?" — kent)

CELL 2187 #1 8.5x11 32pgs. \$1

Straight edge hardcore 'zine from the Philly/DC area. Features are three chatty interviews with Damnation AD, H2O and Bloodlet that focus mostly on touring and concerns with the scene. There is a boycott pepsi flyer, some poorly reproduced info on poverty in the US, bands in action photos and some brief rants on personal concerns. The layout is standard two columns per page with minimal variation. On some pages the images and text really fight one another making for a difficult read. There are a few pages of perfunctory music reviews of the standard Victory/Jade Tree type releases plus some local demos and 7"ers. SJS (c/o Michelle Northam/225 S. 39th St./Philadelphia, PA 19104)

DISHWASHER #14 5.5x8.5 40pgs. 50¢

This was my first exposure to this quasi-legendary 'zine and I have to say it lives up to its reputation. Basically this is a *Cometbus* style 'zine centered around dish washing. In this issue Pete recounts his experience of "appearing" on The David Letterman show, washing dishes in the Big Apple, and includes articles on dishwasher unions, Woody Guthrie's dish washing career, dishwashers in the news, and comics. The cover is brilliant. OB (PO Box 8213/Portland, OR 97207)

DWGSHT #8 8.5x11 36pgs. \$1

Somewhat I've never seen a copy of any of the first seven issues of this fanzine. However, I'm glad number eight ended up in my pile of paper to pilfer through. *Dwgsht* is a politically minded fanzine in which well written material is balanced with a proper dose of art, reviews and advertisements. A good interview with CODE XIII, another interview with Assassination of President McKinley and an informative piece on the Attica (NY) Prison Uprising. You should definitely check it out. MM (PO Box 701/Annapolis, MD 21404)

DWGSHT #9 8.5x11 48pgs. \$2

I hadn't read *Dwgsht* in a while before I looked through this one. For those unfamiliar with the 'zine, it's a HaC/MRR-type 'zine (newsprint, with columns, letters, reviews, articles, ads, etc.). The articles on the Lawrence Strike of 1912 and the San Francisco General strike of 1934 were well written and informative. Some of the pages were a bit hard to read due to the layout, but then again I seem to be one of the chosen few who suffer from an unable-to-read-text-over-greyscale disease. Oh well. Well done. LK (PO Box 701/Annapolis, MD 21404)

DROP OUT #4 8.5x5.5 36pgs. \$2.5

Sometimes travel diaries are interesting and at other times they can be kind of boring. This one falls somewhere in the middle. I met Allan several years ago while touring with Downcast in Europe, so that gave me some basis to read his stories. I'm not sure how enjoyable this would be without that basis. Anyway, if you like travel diaries then here is another to check out... Allan is originally from Scotland, and much of the traveling takes place in Europe, though San Francisco is also covered... Not just traveling to places but also to mental states... KM (Allan McNaughton/PO Box 411341/San Francisco, CA 94141-1341)

DIET SOCIETY

#5 5.5x8.5 24pgs. \$1

Emphasis on Mexican politics. There is an update on the Zapatista National Liberation Army and an article on Ricardo Flores Magon (1873-1922), a turn of the century revolutionary, complete with a list of sources. Also included: music and kung-fu action flick reviews, 'zine recommendations, and two bad ass photo with clever text pages that would make good flyers for something. GLUCK (1212 E. Dallas #A15/McAllen, TX 78501)

THE DIATRIBE 8.5x11 24pgs. stamps

A straight edge and vegan slanted hardcore 'zine. Supposedly this was to be a bigger and better production but the publishers ran out of energy and cash. Some mediocre band interviews and an unreadable ARA Columbus interview. Some tag team reviews of records and 'zines—mostly DIY hardcore stuff, a lot of found stuff from newspapers and magazines cut and pasted and some opinion columns close out this 'zine. *Diatribes* lacks focus, the black and white graphics often did not print well and this probably should have been a smaller xeroxed 'zine. Includes some useful insights on how to not do a 'zine, some intentional and some unwittingly. SJS (510 Loveland Dr./Omaha, NE 68114)

DAGOBAN #1 8.5x11 46pgs. \$2

This fanzine is the nuts and bolts of today's hardcore band photos with some standout oldies—Downcast, Insted, Bold pin-up page. Divided by 3 different personalities (2 of which were in a fucking thrash and trash band called Stickfigurecarouse!) but all doing the 'zine for the same reason—to embrace hardcore—the politics, the music, the "emo"tions, the action and the good times. There isn't much writing involved except from Justin's page. He concentrates mainly on how distant the foundation of punk music and ethics have strayed from the hearts and minds of hardcore kids today. And he does mention the putrid waste of what is known as the Monster Crew. All his arguments are right on. There are also two interviews with Endeavor and Roswell Project (a new band from the Orange County/San Diego area). And one last comment, these boys are down on the positive tip. Yeah! Xp.m.a.X SA (31 Brownsbury/Laguna Niguel, CA 92656)

DDT #1 5.5x8.5 20pgs. \$1

This guy likes to write so he made a 'zine. That seems like a good enough reason to me. Colin chose to write about how stereotypes suck, a trip to the Fireside Bowl to see The Hitmen and Cold as Life, art, and some "emo" self-analyzing pieces. The story about Cold as Life is pretty funny as Colin's Dad impersonated a record A and R guy and made Cold as Life look foolish. This 'zine is free in person. OB (3708 Bloomingdale Ave./Valparaiso, IN 46383)

DROP OUT #4 newspaper 16pgs. \$1

For anyone interested in school (and dropping out) issues, *Drop Out* is a good resource to look into. Lots of stuff about (obviously) dropping out, homeschooling, and a bunch of articles related to alternative education. There are a bunch of contributions from lots of folks in different positions... teachers, students, people who've dropped out, and people who've graduated. A well done 'zine and resource. LK (c/o Hindenburg/1114 21st St./Sacramento, CA 95814)

ECTOPIA #4 5.5x8.5 40pgs. \$2

I don't know how I overlooked this for so long. This is really old. Anyway this entire issue is dedicated to Seth Tobocman. An interview with him plus lots of his art. This is a great 'zine. Well put together and very nice to look through. It even comes in a hand screened jacket. Sweet. KM (G. Grinnell/RR 1/Rockwood, Ontario/NOB 2K0/Canada)

FACCIO UNDERGROUND #3 6.5x8.5 28pgs. \$2

Here you've got a punk 'zine out of Brazil. There is an interview with Invasores de Cérebros, stuff on Youth Brigade, and a bunch of opinions/articles. Unfortunately I can't read it because it's not in English. Oh well. LK (Faccão Underground/Caixa Postal 4.587/CEP: 01060-970/São Paulo - SP/Brazil)

FAIRE CONNAITRE #3 5.5x8.5 24pgs. \$1.50

This is something new. 2 'zines in one and they both have different agendas. The bigger one of the two is specifically for one line phrases. Many of these are intelligible enough to start some satirical and intellectual cocktail conversations. "If the best things in life are free, why do homeless people seem so unhappy." The other 'zine is personal blah, blah, which is mandatory in every 'zine. I'm not bustin' balls either. That's about it for *Faire Connaitre*. SA (1515 Elisha St./Danville, IL 61832)

FALLING FROM GRACE #2 5.5x8.5 52pgs. \$1.96

Billy shares his thoughts about graduating from high school and entering college in here, and there is a kind of nostalgic, good-bye interview with Inkwell, and also one with Into Another that discusses major labels and MTV, but not in depth at all. Also there are a bunch of photos. LK (780 E. Campus Rd./Athens, GA 30605)

FETCH THE PLIERS! #3 8.5x5.5 20pgs. \$1

I really enjoy the general "do your own thing" attitude of this 'zine. I'm sure many of Dave's opinions and much of what is written here will offend and/or piss people off, but it is all very honest and (in my opinion) realistic. Right on! There are interviews with Timohjen Mark of Vacuum Records/Mailorder and Preparation-H, some nutty death metal band from Cincinnati, as well as record and show reviews. I definitely recommend getting your grubby little hands on this 'zine! MARK (Dave/3 Elm St./Ottawa, ON/K1R 6M9/Canada)

FIST OF FURY #4 8.5x11 26pgs. \$2

This is a straight-edge 'zine done by a non typical straight-edge guy. He's not typical in that he is a non-white, married, father of 1, and is over the hill in hardcore terms (at least 25 years old). I was hoping that I would get some insights from a different perspective on hardcore and straight-edge, but instead *Fist of Fury* stays with the tried and true 'zine format of interviews, band photographs, and reviews. The interviews are with Rebecca Ransom (*Evade Fanzine*), Contempt, and Chokehold (a reprint from *Wound* fanzine that is replete with shit talking). I'd really like to see more of the editors thoughts and opinions in future issues. He loves to trade 'zines—especially if your 'zine contains straight-edge stuff. OB (PO Box 55603/Hayward, CA 94545)

FIVE KNUCKLE SHUFFLE #4 8.5x11 24pgs. \$1.50

So, a couple of wise guys decide to put out a 'zine. They interview FYP and Jesus, prank call some local vinyl siding company, reprint a college essay exam on economic oppression, review the new crop of records and 'zines (and Kung-Fu movies), rant about Epitaph and Victory, and print a photo of some X-ed up kid drinking a beer on the cover for good measure. Incidentally, my favorite feature in this one is "Lessons Learned the Hard Way." I pinned it up on my wall. EZ (PO Box 41/Leland, MS 38756)

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FLOCK OF SHEEP #3 5.5x8.5 20pgs. 50¢

The 'zine isn't half as funny as the letter that came with it. But this is still quite funny. Conservative and Christian, Edward likes to tell us about eating a "bologna sandwich" in front of the television... stuff about abortion being bad and how America is the country of the free... I laughed, and that is the point. May the lord bless you too, Edward. I might print his letter in the letter section, so look for it... KM (PO Box 80281/Lincoln, NE 68501)

FOR THE LOVE OF GOD #1 5.5x4.25 22pgs. 32¢

Christian SE 'zine who's editor seems to be having quite a struggle integrating his beliefs with the world he lives in. Interview with 6 Feet Deep and assorted reviews. CKC (134 11th Ave. S. #211/Hopkins, MN 55343)

no.4

**FOE #36**

8.5x11 64pgs. \$1

Looks like one of those free 'zines you pick up at record stores. This is one of those from PA. Lots of ads and a couple of columns here. Interviews with Digger, Walter

Krug, Latex Generation, Neurosis, and Refused (the best one by far). Also you can learn what to do with your old punk shirts that don't fit or you don't wear cuz tight shirts aren't "in" anymore! DA (PO Box 4/Bethlehem, PA 18016)

FOR YOUR CONVENIENCE STORE

2.5x4.25 16pgs. 25¢

Well, Eric is working the graveyard shift at a convenience store, and this 'zine was created during one of those shifts. I was expecting this to be full of anti-working rants, but that only made up a small part of the 'zine. There are also brief thoughts on love, relationships, and loneliness. LK (PO Box 30/New Berlin, PA 17855)

FUCKTOOTH #22 5.5x11 88pgs. \$2

This is a fuckin' book. A shit load of stuff to read. Even comes with a supplement. Interviews with yours truly, Theo Witsell (*Spectacle 'zine*), and Ryan Taxles... plus contributions, health guides, writing from Jen Angel (editor), and some reviews and recommendations. Good stuff. One of the few good 'zines. Personally, between you and I, I can count all the consistently good 'zines on my fingers, and this is one of them. KM (PO Box 3593/Columbus, OH 43210)

FORTY-TWO 5.5x8.5 20pgs. \$1

A quick read full of anti-Christian, anti-sexism rants and some introspective personal writing. Nothing particularly groundbreaking. One thing that has always bugged me (and was bugging me while I read this), is when people spell "women" with a "y," do you really think that this is helping promote equality? I don't. MARK (PO Box 4181/Greensboro, NC 27404)

GIRLWONDER #10 4.25x11 32pgs. \$1

Personal 'zine with political overtones and some reviews... and if you're interested there is more stuff about Chris Bonner in here... The name kind of sums up the direction. KM (6583 Maple Dr./Clarkston, MI 48346)

GEARHEAD NATION #33 5.5x8.5 8pgs. IRC

This one's a bit shorter than previous issues... it totals 8 pages. Still contains the usual reviews and comments. Definitely well worth the price. LK (Derek/57 Stapolin Lawns/Baldoyne/D13/Ireland)

GREEDY PIGS #3 5.5x8.5 32pgs. \$2

From Rugby, England. *Greedy Pigs* focuses on hardcore in England. A long interview with Stampin' Ground and shorter ones with Kickback and D. H. Peligro. An essay on Subway Sect, reviews of many English 'zines and music and random other stuff fill up these pages. Interviews are focused and the publisher has a local and worldwide. The photos and artwork have reproduced poorly though. SJS (Jonathan Baker/19 Brindleyard/Rugby/Warks/CV21 4BJ/England)

HEAD SHY #4 5.5x8.5 40pgs. \$1.64

The visual aspect of this 'zine is just crazy. It must've taken a long time to get these all folded and stapled this way! Topics covered inside include political correctness, vegetarianism, patriotism, and much more. The 'zine is well done, and it seems that a lot of thoughts was put into the ideas, which seems to be a rarity in many 'zines. My only suggestion is that it would be a bit easier to read if the quality of the grayscale was a little better. LK (103 Nuangola Ave./Mt. Top, PA 18707-9819)

HEIGHTS KID #4 8.5x7 48pgs. \$2

This is clean and concise magazine with cool columns (including another classic from Al Burian), photos (a great shot of Ian from The Make-Up), record reviews (I've never heard any of the records reviewed, but I guess that's the point), articles (a fantastic informative three page overview of subliminal messages in rock music), and short interviews with *Icarus Was Right* 'zine, Metroschifter, Descendants, and Boys Life (the shortest interview ever). Considering the number of terrible 'zines out there, *Heights Kid* is really good stuff and don't you forget it! BEN (4017 Glen Canyon Ct. NE/Albuquerque, NM 87111)

HELP #3 5.5x8.5 60pgs. \$1

This one is out of Nevada and is definitely one of the better 'zines I have read this round in the HaC bout. Straight out—this is for all the hardcore kids. Interviews with Suppression Swing—HB's baby; Parades End—one of the better bands around today; Hardware fanzine—a bad ass rad 'zine that's been around forever; and YOT! This interview was reprinted from a 'zine *Open Your Eyes* during the spirit of '88. Fucking Go! There are monokloads of reviews and tons of "capture the moment" pics. A great 'zine with a great layout. SA (137 Tamarack #12/Henderson, NV 89015)

HEMLOCK #1 5.5x8.5 52pgs. \$1.64

I haven't quite figured out what it is, but there's something about well-done personal 'zines that totally attracts me to them. *Hemlock* is another addition to this category. Jenny talks about rape, her family history, and much more. The conversation she had about veganism and how it relates to class is also really interesting to read. If you are an admirer of personal 'zines or want to get a feel for what they are, *Hemlock* is a fine place to look. LK (PO Box 479081/Chicago, IL 60647)

THE HIP READER #1 5.5x8.5 16pgs. 64¢

I'm not exactly sure where Jesse is going. He didn't include the questions he asked in the Unwound interview just for the heck of it... and there's something odd about the writing that I just can't seem to put my finger on... perhaps I'm just not hip enough. I don't know what to say... a little about Star Wars, a little about poisonous snakes, a little about music... what he really wants here are trades for other 'zines. LK (54 Parkway Blvd. Apt. 3B/Hudson, NY 12534)

HODGEPODGE #1 8.5x11 64pgs. \$2

A thick newsprint 'zine containing interviews with Coalesce, Kill Your Idols, Converge, Shift, and Floorpanch. Also reviews, ads, photos, articles, an advice column, and a special Long Island section. This is only the first issue and the 'zine needs to develop a bit, but it's off to a good start. Oh, if you're going to include lots of photos, it might be a good idea to get a better scanner. Some of the photos were a mess, and the writing on ads was unreadable in many places. LK (983 Little Neck Ave./N. Bellmore, NY 11710)

HARDWARE #9 8.5x11 80pgs. \$2

Another issue filled with attitude and hardcore pride. Funny interviews mostly, and lots of old history. Bands included are... get ready to snort... Infest, Blast, Downcast, Absolution, Mouthpiece... I swear this is a new issue, no joke. Anyway, I enjoyed the read. The Downcast interview was really funny because make any sense out of what the editor was saying in the intro. If hardcore died for you back in '89, then *Hardware* will take you back to yester year. KM (120 Coolidge St. 2nd Floor/Linden, NJ 07036-4302)

HOUSE BROKEN #3 8.5x11 32pgs. \$3
Other than the interviews with the Resurgents, By the Grace of God, Propagandhi, and H2O, you won't find much else in *House Broken* except for the reviews section. If I was actually interested in reading these interviews, I probably wouldn't be so disappointed with this project. Oh well! DA (349 West 8th St. Apt. 4/Erie, PA 16502)

IMPERMANENCE #1/FIGMENT #1
8.5x11 44pgs. \$2.64
Figment is enjoyable enough, with some cool comics and spastic writing from Mikhaela & Co. My favorite parts were the tales of Billy, Bobby and Charley, three jerky guys who have made the *Figment* folk miserable at one point or another... and speaking of miserable... *Impermanence* made me miserable with its tortured poet writing, yuck. MARK (Mikhaela/PO Box 7163/Lowell, MA 01852-0163)

IMMEASURABLE DIFFERENCE #9
5.5x8.5 28pgs. \$4e
Contains a couple columns, some short 'zines reviews (like this one), a bunch of useless record reviews, the call to action against Nike and Disney info sheets, and book report like essays on chemical and biological tests on the US public, ghosts in Illinois, Joan of Arc and affirmative action. A nice photo collage ends this 'zine. Good job in general though the record review section might well not exist. SJS (401 W. Springfield Apt. #A/Urban, IL 61801)

I HATE YOU #666 5.5x8.5 28pgs. \$1
At first thought I thought this was going to be something in the vein of *Fuck You Fanzine* or the *Blood Book*. I mean the cover did have some poor individual hanging from ropes and missing a lot of entrails. Instead the hate and despair comes through a lot more honestly than I ever did in those 'zines. I didn't feel very good after I read this. Besides pictures of more extreme power violence type of bands and rather gruesome shots of mutilated human beings there are some recountings of things fucked up: a racist roommate, dysfunctional home life, being hit by a car, friends flaking, and rapists in the scene. The last article is ended with a dedication to *HeartattaCk* which is, I am sure, not for this 'zine's inspiring support extended to victims of sexual violence. *I Hate You* is very negative, very effective, and very disturbing. OB (PO Box 170612/San Francisco, CA 94117)

IN MEDIAS RES #8
5.5x8.5 20pgs. \$2
This issue has improved with its layout and still retains its good articles. There are plenty of reviews plus interviews with Urte who runs the record label World Upside Down, Aus Roten, and Gecko. There is also an interesting piece about the history of the Foggia Squats in Italy. DA (Marko Strpic/Rakusina 3/10000 Zagreb/Croatia/e-mail Marko.Strpic@ZAMIR-ZG.ztn.apc.org)

ICE 9 #1/#2/#3
8.5x11 24/24/32pgs. \$1 each
Pure silliness. Just about as un-p.c. as 'zines get. They're mainly comprised of ads and reviews and a couple of interviews (silly, of course). There's a line that one can cross that turns "moral correctness" into stupid "political correctness," and there's another line where silly and stupid turns into repulsive. This one walks that line. Some folks would have no problem with it, I'm sure, but I think there are so many more interesting and worthwhile things in print that there's little use for *Ice 9*. I guess more than anything, it's the constant barrage of ads containing cows with penises for udders and cops doing it doggy-style that turn me off... DO (PO Box 6737/Fullerton, CA 92834)

IN PLAIN WORDS #2 8.5x11 10pgs. \$1
Short unpretentious personal 'zine which spends some pages on vegan and environmental issues and provides some brief information on animal products and animal testing. The observations that fill the remainder of the pages are personal and more interesting though not much more in depth. Random unfocused meanderings in a double column layout, stapled upper left hand corner. SJS (401 W. Kennedy Blvd./Box 829/Tampa, FL 33606)

INTROVERTED OUTLET #1
5.5x8.5 40pgs. \$2
It was odd to see interviews with Bruno and Brob side by side... I guess that was the point (in the Belgium hardcore world these two represent slightly different factions, and I do meant slightly different). This is a bit personal, many parts political, and some hardcore stuff thrown in as well. Lots to read. Fairly balanced and pretty good. KM (Dirk/Groenlaan 55/9550 Herzele/Belgium)

JOIN KAO #2 8.5x11 48pgs. \$2
A Danish hardcore and punk 'zine written in English. This issue has a strong Japanese flavour with via mail interviews with Envy and Bonescratch and a short overview of the music of K. K. Null including a mostly complete discography. Also included: a lengthy scene report from the Czech Republic and Slovakia, two short stories, interviews via mail with Stalingrad that has much info about the Bradford England scene and brief but useful information about Northern Ireland. Columns cover some social and personal issues and a wacky visit to an L. Ron Hubbard Centre. The rest of the issue is reviews: some 'zines and many records from underground labels throughout Europe, Japan and the US. Graphically *Join Kao* has a basic two columns per page format which is frequently broken up by photos or enlarged text or other inclusions that keep the pages from black and white uniformity. Nice job. SJS (T. Nielsen/Fae Rogade 57, 3TH/9000 Aalborg/Denmark)

KNOWLEDGE SUCKS #4 8.5x5.5 36pgs. \$3
Markus has really out done himself here. The 'zine looks fantastic. I mean really, it looks fantastic. The entire thing is printed in a redish ink with some black on the cover. The writing is jaded as hell. Markus sounds old and tired at times, which is funny coming from me. Anyway this is really good. One of the few good 'zines in my opinion. KM (Markus Hofko/Schnitterstr. 23/86179 Augsburg/Germany)

THE LITTLE 'ZINE THAT COULD #2
5.5x8.5 24pgs. 32e
I sincerely wanted to like this 'zine more... David seems like an earnest guy with some very heart-felt opinions. Read all about how voting is completely devoid of meaning, immigration is not a crime, skinheads suck, Bikini Kill is beneficial to the scene, the education system is fucked, rapists should be sexually disfigured, etc. Also includes a good interview with Chris from Pansy Division and a piece on how to scam Blockbuster Video. EZ (PO Box 741/Brunswick, OH 44212)

LEGITIMATE TARGET #1 5.5x8.5 28pgs. \$1
Mostly journal type entries showing an interesting progression of how the writer starts and hates work at the beginning of summer, later he gets laid off, becomes lonely and wishes he was at work, then he gets ready to leave home to attend the university at the end of summer. Been there and done that. Also an interesting talk on women's rights with excerpts from the old testament. Some of the photos are hard to make out in the cut and paste layout. GLUCK (D. Goss/18 Edenmore Rd./Mayobridge/Newry/Co. Down/BT34 2JH/N. Ireland)

MAD MONKS MAGAZINE #8 8.5x5.5 56pgs. \$1
A good humored 'zine out of Cardiff, Wales. The focus is toward the skate punk/Fat Wreck Chords area of the hardcore/punk spectrum. The pages are densely packed with a multitude of interviews with bands from US and UK and folks from UK labels and 'zines. The length of the interviews varies but there are a lot of words packed into each page and most of the questions lead to informative responses. Throughout the 'zine are scattered various UFO references, some local to Wales news, opinions, travelogues and other wackiness. Some photos and music reviews also. A few of the interviews include: Vandals, Mr. T Experience, Lithium Joe, Russell Remains, Fearless Records and many more. This is a dense 'zine. SJS (Mad Monks Mag/15 Leven Close/Lakeside/Cardiff/CF2 6DN/Wales/UK)

MAGNETIC SPAM #2 8.5x7 28pgs. 50e
A very personal 'zine. Abbey writes down her thoughts in a raw unmediated flow of words. Most of the stuff on these pages is so self conscious that it is like reading diary entries from which all specific information has been excised. Obviously the creation of *Magnetic Spam* is a cathartic exercise for Abbey a more power to her. Also included are a few poems and roughly sketched cartoons from her friends. Most pages are handwritten in sloppy printing and layout has little concern for whether another person may try to read this. SJS (282 Belle Vernon Ct./Rochester Hills, MI 48309)

MONKEYBITE #1 8.5x11 64pgs. \$2
These people are obsessed with apes. Along with the usual music 'zine contents (interviews with Man is the Bastard, Devoid of Faith, and more... also some reviews... and some ads...) there are a lot, and I mean A LOT, of pictures and facts about apes. There is an episode by episode description of Planet of the Apes. The Tale of Zippy the Chimp, a Planet of the Apes chronology... and just when I thought they must be out of ape-ish things to do, I came to the ape mask making page. Wow. Apes. Lots of them. LK (PO Box 1142/Cupertino, CA 95015-1142)

MOTION SICKNESS #3 8.5x11 48pgs. \$1.25
So here is another 'zine that tries walking the fence between the DIY underground and the youth culture our corporate entertainment industry wishes to develop and market. Many words are spent justifying the publisher's decision to enjoy the music promoted by his 'zine. The interviews involve some pre-planned questions and some conversation amongst the participants, though they usually degenerate into intoxicated rambling and silliness. The tried and true excuse—"oops this ain't so good, I was drunk" is trotted out far too frequently. Common to most of the interviews is some discussion attempting to define selling out. Aside from some show reviews, which for the most part are glorified alcohol consumption score cards, there is little attention paid to St. Louis bands and music news. Personal insights take two forms—this is how drunk I got at the show, or—the scene was so much better back when... and there is a general feeling of worn out desperation with a scene that doesn't want to accept the publisher's version of punk. He begins the 'zine with a column whining about the difficulty of putting out a 'zine and how no one appreciates his efforts anyway. It seems to me people should make themselves happy first and then see who else is interested. Put more effort into the document and quit complaining is a good rule. If nobody cares, so what. At least you made yourself happy. SJS (6221 Delmar Blvd./Apt. 202 Rear/St. Louis, MO 63130)

NUMBER TWO #8
8.5x11 2 volumes/104pgs. each \$2
A massive undertaking in construction and reading as 'zines go. #2 covers all the bases of the underground punk, hardcore and pop scene. Includes long, in depth and thoughtful interviews with Unwound, the VSS, the Van Fell, Tim Warren (Crypt Records head honcho), Girls VS Boys (pre-Geffen) and Sideshow/Caulfield Records plus shorter interviews with Mocket Mocket, Karate and J. Church. An enormous review section with lengthy, thoughtful and occasionally literary discussions of music and 'zines sets a standard for record reviews that is rarely touched elsewhere. The remainder of the pages are filled with thoughts and meanderings from the #2 creators on American media, the Lord High Fixers, punk and jazz LP cover art similarities, horse racing, Gastr Del Sol, technology, graphic design of retail signage in Brooklyn plus the entire text of the Telecom Act of 1996. There is a bunch of other more personal and dreamy prose like writings also. A healthy and hearty read. Straightforward three column per page layout with many intriguing graphic alterations and inclusions. SJS (PO Box 1764/New York, NY 10009)

NATURAL MYSTIC 'ZINE #2
9x6.5 36pgs. \$1
From Argentina, *Natural Mystic* focuses on the punk and hardcore scene in South America and Mexico as well as a bit of local politics. Mostly in Spanish with some English translations. Interviews with Pensaro Morir, Vieja Escuela, Surto and Charly Brown from South America, Milencolin and Un-natural from Europe. Also includes a report on Mexican death metal, and essays on Tobacco and Ley CJA. Review section covers 'zines, demos and 7"ers mostly from South American folks. SJS (cc 3693/Correo Central/1000) Cap. Fed./Argentina)

NOTES 'ZINE #11 5.5x8.5 28pgs. 64e
The author/artist speculates that her work may be categorized as "arty and personal" along with a reminder that the politics—the daily shit she/we experience is what this type of expression comes out of. I liked this 'zine because I agreed with most of the opinions expressed. I didn't understand some of the "creative writing," but I did enjoy the equally creative yet traditionally styled "notes" on school, friendship, sexism at work, as well as the mixed media artwork. I recommend this 'zine, especially to people who view a woman's personal expression as being separate from the political. GLUCK (72 Adamson St./Allston, MA 02134)

LOOK THE OTHER WAY #4 5.5x8.5 24pgs. \$1
A cut and paste personal 'zine. Contains some brief stories and writings of the everything suck angst filled variety. The 'zine and music reviews are perfunctory though attention is given to some local and lesser known stuff. The biggest problem here is the shitty layout, poor copy quality of some of the sections and the tiny size of other sections. It is often difficult to read and not always worth the effort. SJS (PO Box 8183/Victoria, BC/V8W 3R8/Canada)

LET THEM ALL EAT CHEESECAKES #2
8.5x11 56pgs. \$2
Straight edge hardcore 'zine from Costa Mesa. This is almost entirely filled up with band in action photos and kids having fun with camera photos. Two brief interviews with Sensefield and Dahlia Seed cover a bit of band bio info. There are a few short scraps of personal writing, usually about former friends. With so many photos it's too bad most didn't copy very well. SJS (1903 Santa Ana Ave./Costa Mesa, CA 92627)

NOTHING LEFT #4 8.5x11 36pgs. \$1

Well, this 'zine is similar to *HeartattaCk* in more way than one... It's got the columns, interviews, reviews, ads thing going on, and it looks exactly (well, pretty darn close to exactly anyway... close enough to make it really strange) like *HeartattaCk*. There is even a page where they review the HaC reviewers. Hmm... odd... These people have a strange sense of humor, but I'll admit that I was sort of amused by the concept of HaC reviewer reviews. The interviews are with Texas is the Reason, Mid Carson July, and Bedford. LK (PO Box 1073/Wilkes-Barre, PA 18703)

NEWSUCK #2

8.5x11 12pgs. free
Not much here but some politically slanted clip-art and some Dead Kennedys flyer reprints. This looks as if it was thrown together in about a minute. MARK (Turner Rd. Box 3550/Buckfield, ME 04220)

OFFENSIVE FANZINE #1 5.5x8.5

14pgs. don't pay shit
This is formerly known as *He-She Fanzine*. The title speaks for itself but they do not do it in an intelligible fashion. Anyone can talk shit but it all matters on how you present it and definitely how you piece your words together. *Offensive* can't put their shit talking together well enough so I give them an F... fuckin' assholes. SA (16131 Kipling Cir./Westminster, CA 92683)

OUTPUNK #6

8.5x11 72pgs. \$2
Outpunk continues to shock and offend... good job. Whether you are looking to expand your horizons or open your mind *Outpunk* is an interesting read. I always enjoy reading it, though at times I find some of their political opinions to be real mainstream... they should stick to gender politics. Anyway, this issue is a collection of pieces written and drawn by queer 'zines or queer 'zine editors. Everything from *Positron* to *Bikini Kill* to *Girl Friend*... KM (PO Box 170501/San Francisco, CA 94117)

OUT OF ORDER

#9 5.5x8.5 44pgs. \$1
This is definitely a DIY 'zine with the focus on politics. Stuff about education in America, gay bashing, Food Not Bombs, and more... This is the 9th issue put out all in one year! The reviews and Less Than Jake interview weren't all too exciting, but the rest of the 'zine kept my attention well. LK (PO Box 6537/Katy, TX 77491)

OMNIBUS AL DENTE #2 5.5x8.5 \$1

Okay art/comic 'zine. Didn't thrill me, but I did like the cover. Not the best of the bunch, but still decent. The work is done by numerous folks, and unfortunately I only liked a couple of the artists. KM (3642 W. Ross Ave./Glendale, AZ 85308)

PRETENDING #2 7x8.5 44pgs. ?

All images, no text. Just drawings from the editor. Consistent look. Nice. No address, but a Swivel Action release... so those in the know might track this down. I like looking at the drawings, and I even stole one for the last issue of *HeartattaCk*... KM (Swivel Action)

THE PACT

5.5x8.5 16pgs. \$1
A great little comic book here. Nice quality and a funny story about a boy's take-over as the Big Man in Hell. Cute with a devilish edge. A sweet little ditty. Migraine's put out some goodies in the past and this one doesn't fail to please, either. Find out what role Stryper and "Captain Blueballs" play in the Eternal Inferno. DO (Migraine/PO 2337/Berkeley, CA 94702)

PANACEA #3

8x6 44pgs. \$2
I was going along fine, reading the interviews with Yankee Wuss and Bezerk, taking in the articles; but when I hit the special bonus 'zine *All The Pretty Houses* inside, I hit a wall. There is this letter from the editor to an old friend that totally me of someone I know and it for a second, I thought the close to something I had experienced. Nothing else reminded me of this old friend, but the letter was down-right creepy. After that point, the 'zines shot up 100 percent on my scale and I went to bed happy, but freaked out. LO (PO Box 123/Gaston, OR 97119)

PROBATIONARY MINESWEEPER #1

5.5x4.25 18pgs. \$1
This 'zine brings one back to all those art openings when one has stood in front of a particularly arty piece thinking, "Dude, what the fuck?" It's not that one can't appreciate fine art, but sometimes one just doesn't know. It flies right over Leslie's head, but it bonks Jamie in the noggin. While Leslie mumbles, "Eulghgh," Jamie says, "If you can't beat em, join em" as she points to the yellow crayon "Comet Baby" (Hale-Bopp?) and begins to laugh. This is a multimedia project. LK/GLUCK (27231 Tortoise Tr./Bonita Springs, FL 33923)

PUNKER THAN TEDDY RUXPIN #2

8.5x11 18pgs. \$1
There's a pretty geeky feel about this 'zine. Interviews with Sink-hole, Unmarked Cars, and Sgt. Scagnetti along with some dorky columns and reviews. Pretty standard stuff, not bad though. MARK (PO Box 561/Brookheadsville, PA 18322)

PARTIAL TRUTH #16/DTU #5 5.5x8.5 28pgs. \$1

DTU consists mostly of a piece on herbal medicine, and some personal writing about life. Concise. *The Partial Truth* is usually mostly a comic 'zine, but this issue doesn't have all that much art, and the story line is minimal. Derik also writes a bit about what is going on with this issue... It kind of seems

like both Amanda and Derik were rushing to get something together. I know that they are capable of doing better. Not that the work here is bad, but it just isn't as good as what I expected from them. KM (Amanda Spadaccini/7A Old Amherst Road/Belchertown, MA 01007 or Derik Badman/1007 Callowhill St./Perkasie, PA 18944)

PAWHOLES #6 8.5x11 60pgs \$4

This is one of those sorts of magazines (not really a 'zine in my mind) that I see all the time in the hip book shops while waiting for something or someone.... I might flip through it, but I never seem to stop to read anything... yeah, just like that. Too be quite honest I would rather read *Computer Gaming Monthly* while standing in the bookstore... It is far more interesting in my opinion. KM (PO Box 81202/Pittsburgh, PA 15217)

RE-DACTION #2

8.5x11 4pgs. \$1
This is a wild one. It is mostly a local news 'zine from Birmingham with a gay rights and pro-gun stance. While this may seem an odd combination at first when you see the author's street smarts/persecution complex/paranoia in action it seems like a perfect fit. Seeing as I have no idea how tolerant the general population of Birmingham is, I'll reserve some judgment. However there is very little gay positive (in the literal sense) stuff in here—instead it reads as a survival manual for gays and bisexuals. Besides local news on bands, clubs, stores, and promoters, there are articles on avoiding carpal tunnel syndrome, NAMBLA (anti), gun safety, and calls for boycotts—most notably to travel to Thailand (due to that nation's tolerance of child sex industry workers). OB (PO Box 610554/Birmingham, AL 35215)

RESIST TEMPTATION

#1 4.25x11 28pgs. \$1
Between the handwriting and cruddy copy quality on some of the pages, this was not the easiest thing in the world to read. Looking past that, though, I found some interesting ideas... my advice would be to concentrate on expanding the ideas, and to make the handwriting a bit more readable at times, please. LK (PO Box 1729/Norristown, PA 19404-1729)

THE RIDE #1 5.5x8.5 24pgs. \$1

A cool idea. All about hitch hiking. Mostly focusing on Canada (Vancouver, actually) this time around, but Brian wants to get a bunch of contributions from people all over for future issues. If you've got a story to tell or tips to give, send 'em in... and if you want to read about the experiences of Brian and friends, pick up a copy of *The Ride*. LK (Brian Sharpe/1392 Flanders Rd./Brockville, ON/K6V 6B4/Canada)

RADIOZINE #1 8.5x11 36pgs. \$3

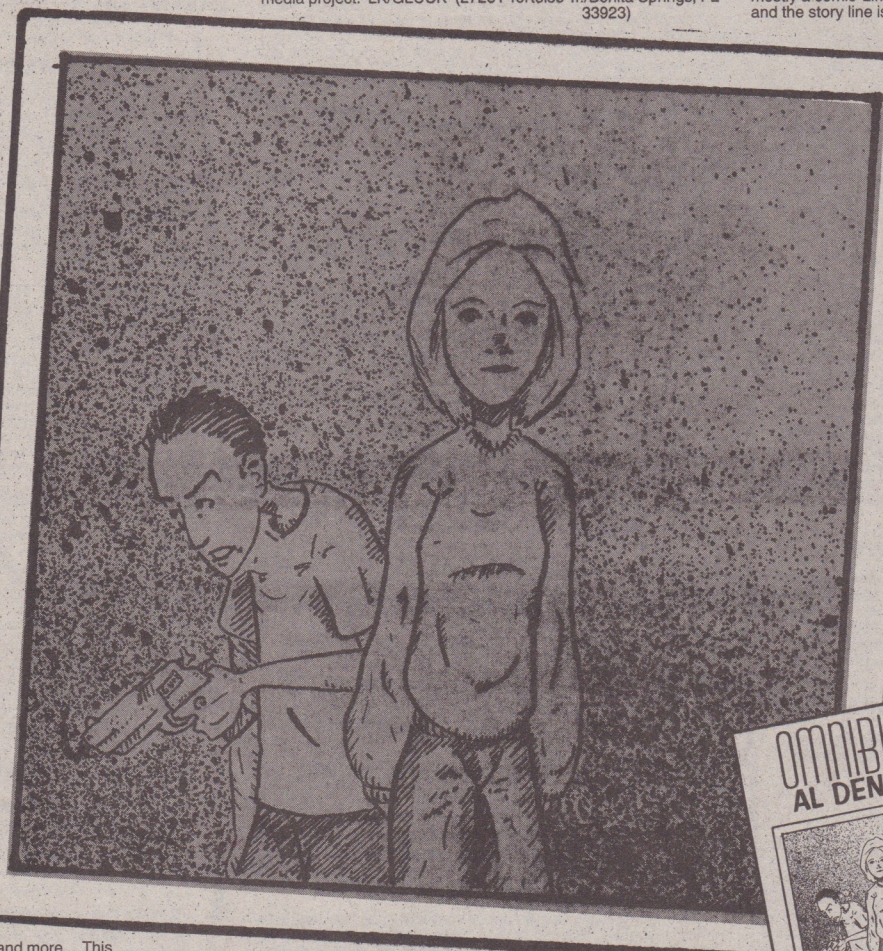
This is a college radio publication/'zine done by our own international man of mystery, Steve Snyder. Interviews with The Karl Hendricks Trio, Tar and Blunderbuss... that's it. Nothing else. But the interviews are damn long so if you like these bands you'll be real happy. I mean really, there are 36 pages here and only three interviews... they are long. Oh yeah, our man Dan did the transcribing for this... kind of a dream team. KM (Peas Kor Records/PO Box 81116/Pittsburgh, PA 15213-0616)

RAZOR BLADES IN HALLOWEEN CANDY

5.5x8.5 28pgs. \$1
The Giant Fuzzy Peanut Attacks An Average Japanese City Issue—This guy is more prolific than *HeartattaCk*. This issue of RBIHC is nearly all short stories most of which were not too interesting. The author has an addiction to metaphors, so much that it detracts from the flow of his prose. Also included are 'zine reviews (I believe of the 'zines he traded with). OB (53 Hudson Ave./Grafton, MA 01519/bbsaanch@aoi.com)

RIGSBY #5 5.5x8.5 68pgs. \$3

This fanzine is the work of the just one life collective in Brighton. It is very well done hardcore 'zine, and there is nothing wrong, and really everything right with that. The interviews are interesting, the reviews well written and there is an underlying theme of supporting the English scene and hardcore community in general. The interviews are with The Descendants (who once again fail to convince me that they reformed for any other reason than All's immense suckage), The Vandals (who dis Agent Orange and praise the X-files), DOA, Capability Green, and Headsapart. There are reviews (gig, record, and 'zine) and recipes too. OB (142 Springfield Road/Brighton/East Sussex/BN1 6BZ/UK)



PAPER SUITCASE #4 5.5x8.5 16pgs. \$1

Xeroxed. Includes some short writings about being a young unwed mother, some recycled newspaper clippings and pamphlet info about hate crimes and HIV and some activist organizations addresses, and a bit of info about all cotton tampons. The slap dash layout does not help the perfunctory feel of this issue. None of the issues raised or stories are focused on with enough depth to make me care. SJS (606 Bomar #23/Houston, TX 77006)

THE PIRATE TIMES Nov. 15, 1996 5.5x4.25 8pgs.

Phyte's about to walk the plank for trying to recycle this gem. This is a clever little 'zine about, well, being a pirate. Some of the shit in here is so funny it had me cludes a treasure

When sending for 'zines
always consider the
cost of postage...

Free doesn't mean you
shouldn't send stamps...

reminded
fucked me up. I mean,
thing was to me. It was that
close to something I had experienced. Nothing else reminded me
of this old friend, but the letter was down-right creepy. After that
point, the 'zines shot up 100 percent on my scale and I went to bed
happy, but freaked out. LO (PO Box 123/Gaston, OR 97119)

range from moderate-
brief. A underfoot
handy cross referenced in-
duction make this a fun and useful guide to some mass market
and obscure manifestations of punkness. Hopefully Siue will add
another volume. SJS (Siue Moffat/Box 543/Station P/Toronto, ON/
M5S 2T1/Canada)

POUNDING THE PAVE-

MENT 5.5x8.5 22pgs. \$1.94
This is a nice 'zine full of little stories about certain moments from peoples lives. The writing is simple yet absorbing without getting overly artsy, like many similar 'zines tend to do. Good, mellow, rainy day reading. MARK (Laughing Stock Press/5720 South Crowhaven Road/Langley, WA 98260)

PUNK ROCK FILM

GUIDE 5.5x8.5 20pgs. \$2
An informative guide to films and videos that are punk documentaries or feature punk concerns as their themes. The reviews are brief and insightful to very beer/hardcore rating system, dex and an explanatory introduction make this a fun and useful guide to some mass market and obscure manifestations of punkness. Hopefully Siue will add another volume. SJS (Siue Moffat/Box 543/Station P/Toronto, ON/
M5S 2T1/Canada)

RING SAVVY #1/KIDDIE KRASH #4

5.5x8.5 32pgs. \$1

I took this one to review for one reason—the pictures of the wrasslers in *Ring Savvy*. This is not really a split 'zine, but it's more like one of those Batman comics I used to buy when I was 13, the kind with the Batman story up front and the much shorter *Huntress* back up story in the back. *Ring Savvy* takes up 20 pages, *Kiddie Krash* takes up 12. *Ring Savvy* reminded me of *Woodbox*, sort of the I hate everything, love sucks, hardcore sucks, I stand alone kind of poetic ramblings. Except instead of satanic wood carvings you get pictures of Flair and Sting and bullrope matches, and similes that compare life's trials with being in the ring with Dean Malenko. *Kiddie Krash* (the final issue) is more of the emo prose type of thing, focusing mostly on love and love lost. OB (no address)

SCULPTURE #3

8.5x11 48pgs. \$2

Wow, what a surprise. This is a great 'zine from the Netherlands. The best part about the entire 'zine is the very in-depth interview with Norm Arenas of *Anti-Matter* and Texas is the Reason fame. There is tons of other great stuff in here. Hell, I read this 'zine about three months ago and don't recall everything included, but will attest to its greatness. Interviews with Serpico and stalemate included as well. Nice layout, intelligent writing, what more can you ask for? MM (Topaas 1/5231 KLs - Hertogenbosch/The Netherlands)

STATION FANZINE #3

46pgs. 8.5x11 \$2ppd.

This issue of *Station* has three main pieces. First is a diary of the editor, Greg Svtil's, involvement in the "Salva Tu Sierra" gathering in San Luis, Colorado. Second is a relaxed and productive conversation with Brooklyn's Indecision. Last is an essay on Amritha Sher-Gil, Anjolie Ela Mendin and Arpita Singh, all painters from India. These are thoughtful pieces which dig into their subjects to reveal some interesting facts and opinions. Other articles include an interview with Singapore's Rage Generation label and 'zine and a diary of a road trip through the Indian countryside. The record review section covers only releases Greg feels strongly about. This is a focused 'zine with a positive attitude in tune with the people and issues covered. SJS (2651 Ninth Street/Boulder, CO 80304)

SUPER NINJA & BEAUREGARD #1-6

5.5x8.5 20pgs. \$7

Another pure comic book... at first I really didn't like the art much, and the story seemed kind of Beavis and Butt-headish to me, but after a bit I found myself reading them. Not bad. But don't expect any revelations about life's mysteries... this is pure super-hero karate fun... and bad jokes... independently done, and respectable. KM (720 B SE 4th Ave./Gainesville, FL 32601)

SOUTHERN CALIFORNIA SCENE REPORT

#1 8pgs. 8.5x11 free

This is just a list of shows mostly... plus some ads and such. Could become a useful tool. KM (PO Box 17746/Anaheim, CA 92817)

SUPER BLACK BLACK THREE

52 pgs+ a 7" 7x7 \$4ppd.

This 'zine is a visually pleasing mix of short stories, comics and various other writings, many which take the form of memories of unpleasant events. A car catching fire mid-journey or a bad meal in the suburbs to mention two. The comics make use of simple black and white contrasts. St. valentine and Frank is a funny story full of fast food, fornication and hell. Other stuff in SBB3 includes short interviews with comic artists Tom Hart and Jim Woodring and a wealth of info on locusts and their swarming habits. A four band compilation 7" is included with this issue. Swing Swung Swung contribute a hot and nervous instrumental that easily balances chaos and precision playing. Our Lady Of The Highway play an acoustic country ballad. Three Years Down play competent full speed ahead rock and Dragon Rojo turn in a respectful, not quite raucous version of Public Enemy No. 1. SJS (Migraine/PO Box 2337/Berkeley, CA 94702)

SCUM FEAST #2/#3

8.5x11 26pgs/32pgs. \$2/\$2

A kind of crazy cut-and-paste music 'zine here. Issue #2 features Antiseen and The Mentors and #3 has got the Spent Idols, Gardy-Loo, and the O.J. Symptoms. Both issues have got reviews inside as well. LK (206 Prospect Ave./Raleigh, NC 27603)

SCENERY #5

20pgs. 7x8.5 \$7

Mike's art is always nice to look at, and this is no exception. I even stole a piece for this issue of *HeartattaCk*. The writing is all fairly interesting and tends to relate stories about life. Well done and a pleasure for my eyes. Another 'zine I would recommend in a sea of crap. KM (PO Box 14223/Gainesville, FL 32604)

SEASONAL AFFECTIVE DISORDER

7x8.5 28pgs. \$2

Al is a good storyteller and a good artist and when you put them together you get this very well done comic book. There are four stories in here... one for each season. I think I like summer the best. LK (Migraine/PO Box 2337/Berkeley, CA 94702)

SECOND NATURE #5

8.5x11 72pgs. \$2

A really nice looking, thick 'zine. No columns or writings, just interviews with Texas is the Reason, Nine Iron Spitfire, the Promise Ring, Harvest, and Cycle, and tons of photos and reviews and ads. I was able to pick something out of almost all of the interviews to make them well worth reading. LK (PO Box 11543/Kansas City, MO 64138)

SELF-DEFENSE #1

5.5x8.5 40pgs. \$1

I enjoyed this trip through the life of Marissa and a few contributing friends. Most interesting was the correspondence between Marissa and Bianca Ortiz all about race issues (people identifying themselves as minorities on applications to receive benefits or scholarships). The 'zine is kind of a nice personal-oriented mish-mash of things, though I could have easily done without all of the interviews. Though I didn't read them all, what I saw of them wasn't too interesting. LK (135 N. Terrace/Wichita, KS 67208)

SEARCH FOR SERENITY #2

8.5x11 32pgs. \$1

This is a pretty typical SxE oriented 'zine. There are some columns and editorials, reviews of 'zines and music also interviews with Damnation A.D., Strongarm (a christian HC band), and those fun loving guys from Earth Crisis. MARK (PO Box 818/Helena, AL 35080)

SLUG & LETTUCE #47

newspaper 16pgs. 55c

This issue has the diary highlights of touring with her favorite bands; which means there are pictures of Citizen Fish throughout. Aside from that there are the regular contents of reviews, columns and classifieds. I can't tell when it started, maybe in #46, but there is a cool centerfold poster in every S&L as well. Hooray for punk art. S&L is a great 'zine—and, oh yeah, she didn't move to PA. LO (PO Box 2067/Peter Stuy. Stn./New York, NY 10009-8914)



REVIEWERS

CKC = Carrie Crawford * OB =
OB * MARK = mark register *
GLUCK = jamie gluck * EZ =
emily z. * KM = kent macLard *
SJS = steve snyder * SA =
steve aoki * LK = leslie kahan
* DO = dylan ostendorf * LO =
lisa oglesby * DA = danielle
arcidiacono * BEN = ben
rogers * JG = joe gonzales *
LL = lynne lowe * MM = mike
phyte

SLUG & LETTUCE #48

newspaper 16pgs. 55c

More of the usual *Slug & Lettuce* contents... ads, reviews, columns, thoughts... a photo collage makes up the centerfold this time around. LK (PO Box 2067/Peter Stuy. Stn./New York, NY 10009-8914)

SPANISH CHURCHES 200320

4x7 28 pages \$1

It seriously took me a few seconds to flip through this one. All the writings in this 'zine are lyrics next to the pictures of the corresponding bands. My favorite pic and lyric is of course by Timmy Tim-Tin Kinsella. Other pictures are with Promise Ring, Rainer Maria, Texas is the Reason, and others that didn't come out too good. SA (no address)

SOUND VIEWS #44

8.5x11 48pgs. \$1

A magazine dedicated to covering the underground music out of NYC. Bands from a variety of musical styles are interviewed or written up—Skatallites, Stillsuit, Brutal Truth, Turbo A.C.s to name a few. Many pages of thoughtful music reviews cover local music as well as a range of national bands and compilations. Letters, a column or two and a few live reviews fill out the pages. SJS (96 Henry St. Ste. 5W/Brooklyn, NY 11201)

SOUND VIEWS #45

8.5x11 48pgs. \$1

Another issue... they just keep cranking them out! Interviews with Vision Of Disorder, The Insteps, As\$troland, and write-ups about The Rooks, The Fugs, and UI plus some articles and columns, and a bunch of reviews. *Sound Views* is an okay 'zine, though some of it is a bit trivial... as in the write-ups which are more often than not like some silly label promo write-ups. But their coverage of the New York scene is fairly good, though maybe they aren't too discriminating. Hard to tell what bands they really like, and what bands they just cover due to the fact that they are from New York. KM (96 Henry St. Ste. 5W/Brooklyn, NY 11201)

SUBVERSION #3

5.5x8.5 36pgs. \$2

This is the second issue of Mr. Rogers 'zine that I have had the opportunity to review. This issue is similar to the last in format and layout. It features some short pieces on overpopulation, exploitation of the underground, existentialism, PC terminology, Wal-Mart, and straight-edgers. It also features 'zine, record, and beer reviews. OB (PO Box 2881/Pullma, WA 99136-2881/ subvert@wsunix.wsu.edu)

THE STRAIGHT EDGE NEWSLETTER #19

8.5x11 8pgs. \$1

There's way too much information here for me to describe. This is an information gem. It contains addresses of 'zines and bands from countries from all over the world. If you're even remotely interested in branching your scene connections pick this up now! MM (Y. Boisleve/BP 7523/35075 Rennes Cedex 3/France)

SURPRISE ATTACK #8

5.5x8.5 50pgs. \$1.25

With X's flying all over the place and basketball jerseys here and there... no question about it—it's straight-edge! The scene Back East, as I've said before, seems so foreign to me. I don't relate to the style, but I can understand and appreciate their values. This issue includes interviews with *Refuge Fanzine's* editor, Japan's Switch Stance and... get this... *Septuagint*. Overall, it's pretty enjoyable with interesting views of sXe life (although the reviews section is a little too lengthy) and the articles and policies of the 'zine are certainly admirable. Fairly nice layout. DO (SA Mob Productions/PO Box 1931/Erie, PA 16507-0931)

THE SCHWA SOUND #12

4.25x5 48pgs. \$1

Another fun filled issue by that Nate Powell fellow. I still like his art, though I wish Billy Crash would get himself a good Black Flag t-shirt... he can also pen some words, which is interesting to not since who else could get away with using one of his comic characters as an example for a real life situation... there is also a considerable amount of writing from one Emily Heiple (who seems to collaborate with Nate frequently). I am always glad to find something new from these two in the PO Box (speaking of which issue #11 came in a few months ago as well. I think #12 is better, but get #11 if you don't have it). KM (7205 Geronimo Cir./N. Little Rock, AR 72116)

SONGS OF THE RANGE

5.5x8.5 36pgs. \$1.50

Three comics compiled by the folks at Migraine. All three have a tie to Western wear and lifestyle, all cow-boy and -girl related. As usual, Migraine presents the stories well, and includes about a million stickers with it. "Comet in the Sky" is a nicely-drawn ditty about a man who hopes that our end will come with a comet crashing to Earth. "Dellah" is a morbid folk tale of a woman's shattered life, due to forced marriage and fucked-up family life, with illustrations done by way of a sort of etching technique (I forget the official term). "Western Sizzlin'" is a short, one-liner type strip. Overall, quite nice. DO (Migraine/PO Box 2337/Berkeley, CA 94702)

SMASHING THINGS UP #4

8.5x11 22pgs. \$1.50

This one starts off with a tale of stealing a Cadillac for a joy ride. I don't know if it is true or not (probably not) but it was entertaining. Then there are some cartoons, one of which was about a golf ball that likes to smoke pot. A diary of a trip to Chicago, record reviews and Promise Ring worship round this one out. OB (PO Box 492/Hudson, IL 61748)

SONOMA COUNTY: Thoughts and Feelings in

Everyday Life 5.5x8.5 20pgs. 96c

An interesting concept, this 'zine is comprised of quotes from people (including writers and bands) from Sonoma County along with historic photos from the area. These quotes are words that have touched Adam's life in one way or another, now he'd like to share them with us. Neat idea Adam, good work! MARK (Grade A/PO Box 15306/Santa Rosa, CA 95402)

SPAGHETTI DINNER AND DANCING #7

5.5x8.5 28pgs. \$1.32

Not great, but so much better than I expected. Lots of interviews from various corners of the scene. I was really only interested with those from TJ *Tatterlock* and Eric ATR, since I am so 'zine obsessed. A pretty good example of regular 'zine fare, but with a little work I think it could be a lot more. LO (PO Box 2536/Missoula, MT 59806)

SQUARE SUCKERS #5

5.5x8.5 20pgs. \$1

A very personal 'zine of short stories and poems that are full of angst and sadness and occasionally a bright flash of happiness that surprises the reader and author equally. The writings are mostly memories and their effects. Mostly text with a few drawings scattered about and minimal layout. A few pieces are hand written in difficult to read printing. An interesting story about summer camp counseling is included. SJS (Kim/Rt. 1 Box 424/Unicoi, TN 37692)

SQUARE SUCKERS #6

5.5x8.5 40pgs. \$1

This is a personal 'zine that isn't so personal that it was devoid of interest... touching on political choices and life style decisions. Thought out and put together with a reasonable amount of care. KM (Route 1/Box 424/Unicoi, TN 37692)

SPLINTER #11

5.5x8.5 12pgs. \$1

Informative, but small 'zine from Belgium. It's really outdated by this point but has reviews and information on bands and labels. Some writing included too. Check it out. MM (Stefan/Kuyperenvijver 8/2431 Laakdal/Belgium)

SUPERFLY #7

4.25x11 28pgs. \$1

Aside from the articles on body image, a lot of the stuff (most of it, actually) is probably only going to be appreciated if you know Tess, the writer. I tried for quite a while actually, and I was unable to complete the Rave Word Search. Oh well. There are some lists covering an assortment of things (the "ways to make yer 'zine cool" part made me laugh) and the remainder of the space is filled with a variety of personal writings. Enjoyable, but I really do think that I would have gotten a lot more out of it if I'd known the writer. LK (Tess/Vixen Press/Box 53115/Ottawa, ON/K1N 1C5/Canada)

THE TEABAG #2/#5

5.5x8.5 2/8pgs. 32c

This is a horrible 'zine. Lots of inane moaning and whining about hippies and false metal heads. One thing that really kinda bugged me was in the review of the movie *Fargo* in issue #5, the use of the word "retard." I realize that it was used in a joking manner, but think about it, would you use the word "faggot" or "nigger" in your 'zine? Well, believe it or not, it is the same fucking thing. Both issues of this 'zine are pretty juvenile and shitty and not worth the price of postage. MARK (PO Box 5074/Richmond, VA 23220)

TADPOLE #3

5.5x8.5 36pgs. 40p.

Another 'zine out of Brighton, England which focuses on European and US straight edge hardcore. Interviews with Marker, Los Crudos, Avail and Springhill cover information on tours, hometown scenes and general band info. The Crudos interview is the deepest and most interesting. A bunch of perfunctory record and 'zine reviews and many pictures fill the rest of the pages. SJS (PO Box 2804/Brighton/BN2 2AU/England)

TAYLOR'S DAUGHTER III/RENDEZVOUS WITH VIOLENCE #7 5.5x8.5 32pgs. \$1

This is a split 'zine from the Boston area. *Rendezvous With Violence* includes two negative reviews of it's last issue. Maybe he will include this review in number 8. RWV is full of boring crybaby bullshit about how everyone in the scene needs to wake up and do things his way. It's all been said before (and better) by many others. Complaining is one thing, but coming off as a better than thou is another. I may have even been on his team on most of the shit he brings up, but I ain't about to be talked down to by his sorry ass. This shit is so full of hypocritical statements I don't know where to start. *Taylor's Daughter* is basically the same thing, different author, but at least she slags that megalomaniac at *Retroggression*. Pick up this 'zine if you like (or miss) being lectured to by mom and dad. OB (Taylor's Daughter/PO Box 471/Allston, MA 02134) or (Justin/80 Gardena St. #2/Brighton, MA 02135)

TIME TO TRY #2 8.5x11 12pgs. free

Nard pride in your vocabulary? Two kids from Oxnard, CA, offer little more than surface breaking interviews with Eyelid and No Motiv. This locally focused 'zine is worth a 5 minute read, but could benefit from a more focused effort. They're building up small because they don't have the cash to go all out; reason enough to support them. MM (333 sunset Dr./Oxnard, CA 93035)

TUBTALK #1 5.5x8.5 20pgs. stamp

This is what I hate about 'zines. Thrown together in what looks like ten minutes. Ugly to look at, poorly copied, why would I want to read this? I don't, and I won't. Maybe this is a joke? I hope so. But it didn't make me laugh. There are so many 'zines like this. It gets really old eventually. I mean really. If you have nothing to say then don't say it... or at least don't put it on paper and ask people to read it. KM (7812 Ramsgate Dr./Knoxville, TN 37919)

THE TOILET PAPERS #1 5.5x8.5 40pgs. 75c

Teepee delivers satirical comic strips on punk and straight edge concepts. Buff uses her drawing skills to relieve the tension from so much of the serious skepticism and attitude that our scene projects. 2 interviews with Tilt and No Means No. So, if you are into comics and a bit of humor, 75 cents won't kill you. SA (PO Box 1114/Spring, TX 77391-1114)

UPC 8.5x11 52pgs. \$1

Another one of those indispensable, scene building, free at the local record store 'zines. This one is out of Salt Lake City, and the coverage bounces between local news and the touring acts they have interviewed. The interviewees are the Vandals, Bouncing Souls, Total Chaos, Avail, Tilt, and Let's Go Bowling. The interviews are mostly pretty short and unspectacular, but I did dig getting the latest gossip on Ronald McMurder from Total Chaos. UPC also features columns by SLC punks, reviews, and some photos of skaters and scooters. OB (1121 E. Wilmington Ave./Salt Lake City, UT 84106)

URBAN VALUE #2 5.5x8.5 36pgs. 40p.

A 'zine out of Brighton, England focused mainly on the English and European straight edge hardcore scene. Interviews with Stamping Ground, Ignite, Refused and Medulla Nocte cover general band history and current tour status. Some very brief (1 or 2 sentences) record reviews and lots of bands in action photos fill out the other pages. A basic yet readable layout and the photos reproduced very well. SJS (lan/142 Springfield Road/Brighton/East Sussex/BN1 6BZ/England)

Various things other than 'zines that are printed....

The Unheard Music: photos 1991-1997

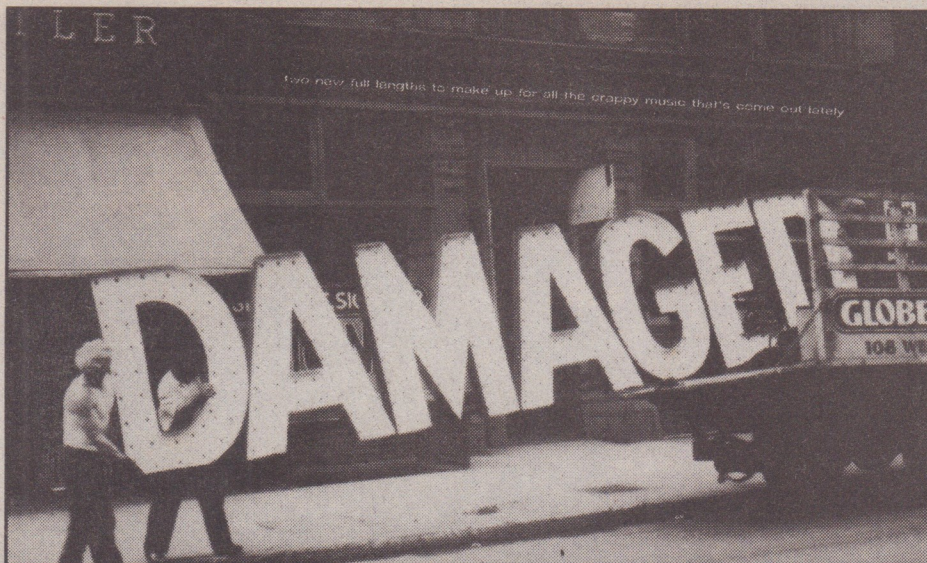
This is an all photo book. Pretty well done. Nice glossy paper and nice photos. My only complaint is the amount of white space. One 4"x6" photo on every other page just doesn't cut it. It looks like Chrissy didn't have enough photos and wanted the book to be longer... oh well, it is still fun to look at, and very nice. KM (\$8 to Kane Publishing/120 South Broadway/Denver, CO 80209)

Political Prisoners 1997 calendar

This came some time back but since HaC took so long to come out, the review is kind of old. But that aside, this is a calendar that lists political prisoners that are held in the USA. Of course this is debatable whether they are political prisoners or criminals, depends on your political views. The proceeds go to fight for their freedom. Interesting to read, and useful as well. KM (\$12 to NJ ABC-BG/PO Box 8532/Paterson, NJ 07508-8532)



art taken from *Scenery* #5



the Trans Megetti

.steal the jet keys LP/CD. amc17

Seven Storey Mountain

.leper ethics LP/CD. amc16

7"/\$3, CDep/\$5, LP/\$7, Cd/\$9.

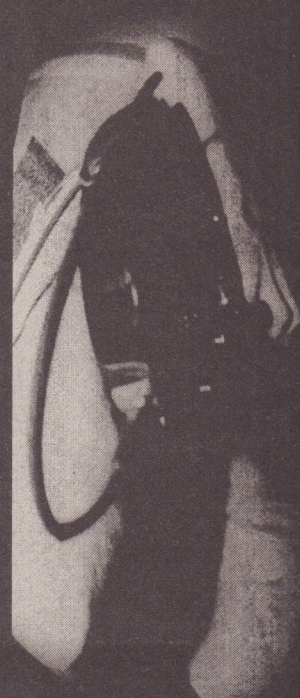


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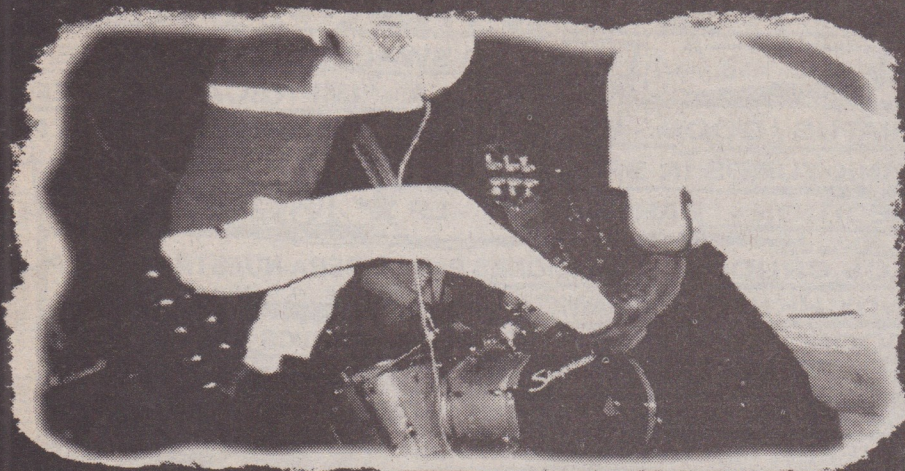
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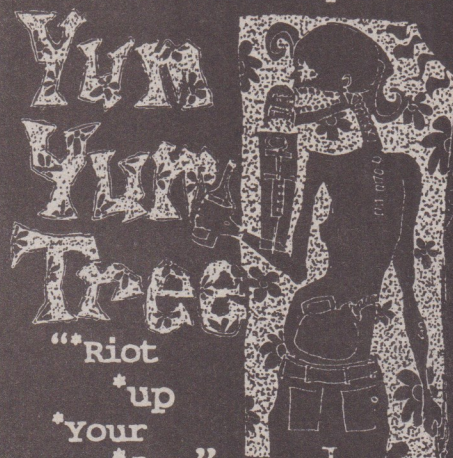
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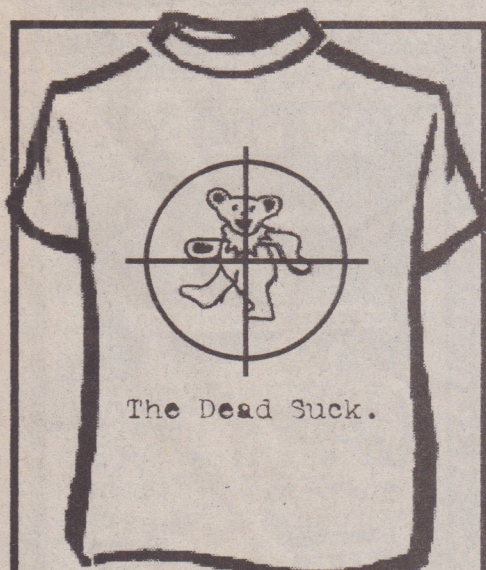
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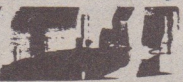
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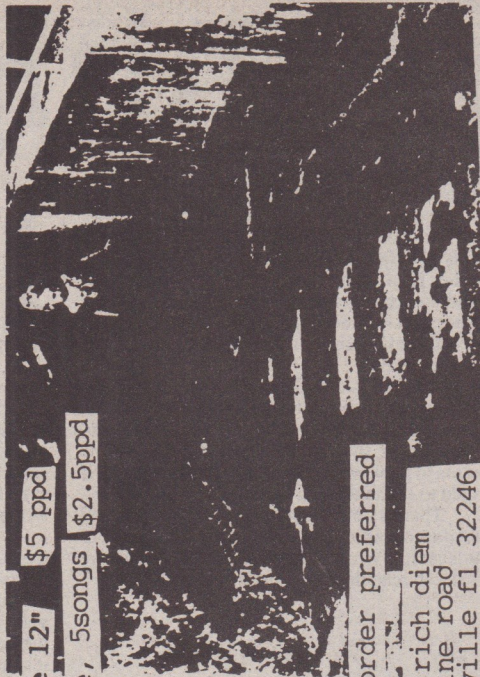
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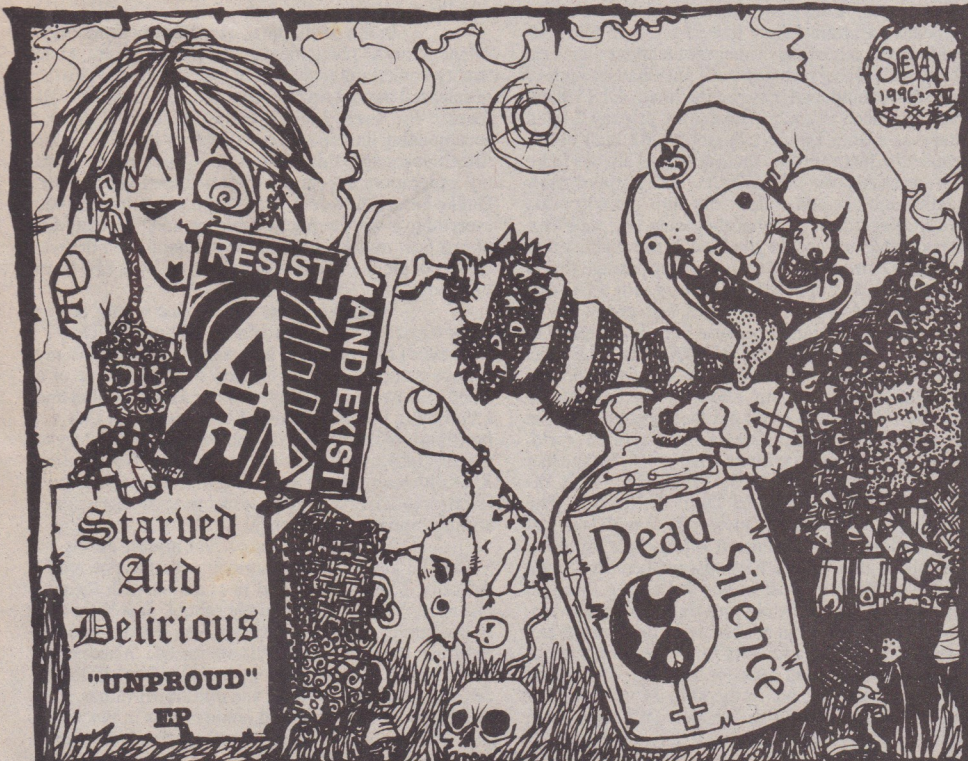
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Writers...

HaC.
Ahhh, the never-ending litany....

I've been hearing it ever since I picked up my first 'zine (I think it was—surprise!—an MRR that someone passed along to me). The endless carping about a few related points—Band X sold out to the big record label, who are all these kids to think that Band X is punk, and what are we going to do about MTV running Band X videos, and all the little snots running around in Band X shirts buying Band X (and Y and Z, they sold out too!) records. At the mall.

It has always struck me as funny. I can only draw upon my own and some close friends' experience, but none of the punks I know sprang full-blown from Ian MacKaye's brow, knowing all about the punk/hardcore scene. I was a little snot-nosed metal freak in high-school, perfectly content in my universe of Iron Maiden and Megadeth albums, until someone hooked me up with the soundtrack to "Repo Man." There I got the first taste of Suicidal Tendencies, Circle Jerks, and Black Flag. I became (within the bounds of my limited budget) a hardcore freak. I would pick up whatever compilations I could find, so I could check out the widest variety of bands without having to blow bucks on only one band's album. I would tape copies of my friends' albums on my little all-in-one record player/tape deck stereo, the one that played all the albums at about 38 rpm (to this day, I still have a hard time listening to some of the albums I grew up on—they always sound too slow!). I was really stoked and had finally found "my" music.

Unfortunately, right around that same time, most of those bands broke up or stopped producing any music remotely interesting. Black Flag—dead, DK's—dead. Samhain—dead, Glenn Danzig on his way to becoming a punchline. Circle Jerks—losing their focus. The new wave of hardcore was coming—the New York/Revelation/SxEx stuff that (to me) sounded like the same five guys playing the same chord progressions on every 7", ranting about how you had to be "straight" and "clear." I know that rang a lot of my friends' chimes, but for me it was lacking something, so, disappointed, I went back to my thrash.

Until the fateful day that a friend of mine said "oh, we're playing this show downtown, you should come see us." They were playing with two bands I had never heard of—Rorschach and Born Against. I was so blown away by that show. It single-handedly reawakened my faith in punk rock. And I had never seen the breadth and depth of 'zines and records and shirts, all DIY, all inexpensive. I had come armed with \$20, expecting to maybe score AN album if I liked one of the bands. Instead, I walked out of there with a couple of shirts, a couple of albums, a hand-full of 'zines, and a sense that there was something I had been missing—that these were people just like me who were putting on this show, putting out these records, and I could go and meet them and talk to them, and most importantly, if they could do it—I COULD TOO.

But if it hadn't been for the "Repo Man" soundtrack, I might not have been there at all. I hear all the talk about how bands like Green Day and Rancid and NOFX are somehow destroying the scene by bringing punk rock into the major-media spotlight. I think this is bullshit. The media has "discovered" punk—so what? Does that mean you have to pay more for a 7"? No. Does that mean that you can't write a 'zine? No. Does that mean you can't get into a show for \$3? No. Does it mean that no one has a sense of punk as a community anymore? The 'zine you're reading shows that's not the case. Does it seem funny that many people who carp endlessly about punk's ability to change the world aren't happy when the world starts looking at punk? I think it is. (I know, there is a difference in looking at something as a lifestyle or a community and instead looking at it as a product to be commodified, but bear with me.)

Green Day and Rancid and all the rest will have their day, and they will go when the spotlight moves off to shine on someone else's little scene. And the major-market lemmings—the ones for whom music is just a fad, a fashion, and not a way of life—

will gleefully follow that spotlight. (It's happening already—the signs are in that the bottom has dropped out of the major-label punk market, just like it did for hair-metal and death-metal and new wave and scads of trends before those.) And the bands and labels and 'zine creators and all the other people who are really into the scene will STILL BE INTO IT. Maybe a little more wary, maybe having been burned a few more times, but still here. And out of the millions of kids who bought Dookie or Smash or ...And Out Come The Wolves, maybe a few thousand will actually be interested and moved enough to figure out that bands like Man Is The Bastard or Ambush or labels like Gern Blandsten or Ebullition exist. They will do it because they found something that resonated, something that went deeper than fashion in their first exposure to punk rock, even if that exposure came with a price tag of \$15.99 at Best Buy.

And ten years from now, when I am at a show, seeing whatever band it is that is currently rocking my world, and I look at all the 23-year-olds in the room, somehow I don't think I will care whether their introduction to punk was Minor Threat or Rancid... I'll just be glad to see that they're still around.

Thanks for the space, HaC. Interested/pissed/confused responses can be sent to Bill Henson/3204 Burleigh Ln./Woodbridge, VA 22193. (And Daisy Rooks—if you read this, drop me a postcard.)

Dear people at HaC,

This is a letter regarding everyone's infamous subject of discussion... SELLING OUT. In Texas it is popular to say, "I like such and such band, but before they sold out, their early stuff." Most of the time, it's a band like NOFX or Rancid. Let's look at this statement. Did these bands change their sound? No. Did these bands change their style of clothing? No. Did their pricing change? No. Can you not get their stuff at the mall anymore? No. Is it in vogue to say you hate a band just because of media attention? People like to act like they think different. Let's reevaluate what sold out means. Certain labels like to act DIY but their intentions say otherwise. This is not a direct attack on any particular label or band, but I have had enough of people that cannot read between the lines. A DIY label should be priced as such. You cannot just say, I liked Epitaph as a label, before they got big for their boots. Because the fact remains, their goal was always to be taken seriously on the market. They found their breakthrough act and rode it out into the corporate sunrise. Regardless of what they may say, tapes for \$10 ppd. when the cost to you is \$1 in the quantity that you buy, is extremely expensive. After postage that is 800% profit. \$15 ppd. is too expensive for a CD that costs you \$2 maximum. In my eyes, I never saw any of these labels as DIY labels because there is no reason to charge that much. IT'S JUST RIPPING PEOPLE OFF. It also is exploiting something that I hold very dear to me. This hardcore scene should be accessible to everyone. We should weed out these people that use the scene as a stepping stone for the corporate world. Anyone who disagrees with me, that's fine, but the fact remains... YOU HAVE ALWAYS BEEN ABLE TO GET EPITAPH RELEASES IN THE MALL. The same applies to Lookout & Victory & Taang! I am just trying to show, that regardless of what people say about these labels, their prices have always been too high, and this selling out stuff is not something that just popped up. It should be obvious that their goals were set by their prices. I run a label, and I don't make any money for myself, it redirects funds from releases to keep stuff in print, and get new stuff out. Tapes and seven-inches are \$3 ppd. in the U.S. \$4 outside. If I could afford it, it would be cheaper. DIY releases in any format should be accessible to anyone that needs or wants it. Kids that are just getting into hardcore should have to just accept the fact that these labels are just ripping them off. There are labels that still retain the ethic after many years on the scene, but it seems as though many of us have forgotten what lit the fuse in the beginning. It all depends on what a label's intentions are in the first place, or what a band's intentions are in the first place. I am not really criticizing these. I just wish that people would see them for what they are. Any responses are welcome.

—Lakis/PO Box 161/Troup, TX 75789
P.S. The Hilt • Joey Ellis 7" is available for \$3 ppd. from the above address, the old PO is changed for Hasty Decision Records. Cash Only.

HaC,

In May of 1983, my friend Aaron's father took a group of my friends to see the first show on the opening day of *Return of the Jedi*. I'm not certain, but I think we may have even cut school for the occasion. We got through the lines, which wrapped around the multiplex, and into the crowded theater, which was filled with fellow die-hard fans. I recall that each development prompted a loud and lively reaction from the audience. Personally, I'd read the pre-release novelization of the film, so I missed many of the surprises; still, seeing *Return of the Jedi* on opening day was one of the most memorable experiences in my eight-year-old life. Until recently, I even kept the ticket stub in an envelope with the date written on it inside my dresser.

Strangely enough, the recent re-release of the *Star Wars* trilogy hasn't excited me nearly as much as I would have expected. Not only did I miss opening day of the three films, I haven't even seen any of them yet. Admittedly, I am curious about the revamped movies, but I haven't seemed to find the time to make it to a movie theater. What I have been trying to figure out is just why my enthusiasm is lacking.

I would say that as a kid my obsession with *Star Wars* related subjects was as great as anyone's. I, like many, had an extensive collection of action figures and other toys that were my prized possessions. I read comics and books—I even suffered through the entire "Lando Calrissian series." When I played with my friends or wrote stories in school, most of my creative efforts were in some way based on (read: ripped off from) *Star Wars* characters and themes. It's not as if any of this was abnormal; it seemed like all the boys in my generation (and, even though the trend was marketed toward males, many of the girls as well) were equally obsessed.

In the media now, *Star Wars* is suddenly a "Generation X" phenomenon. We see the stereotypical twenty-somethings standing in line waiting to view the re-released movies on the news. PepsiCo commercials feature the same people eating at Taco Bell and accumulating limited-edition collectors' items. Just like fifteen years ago, this craze is being marketed toward my generation, except we are all fifteen years older. Unlike before, however, I can see just how intertwined everything is with corporate America, and I'm reminded of just how much I once had in common with the rest of the people in my age group and how little like them I am now.

Whenever I see a magazine with a cover-story entitled, "Generation X: Who Are They?" whenever I turn on MTV, or even when I step onto my college campus, I'm bombarded with the image of a jaded mid-twenties slacker wearing a chain-wallet and a Smashing Pumpkins shirt. I can't deny that I have a few things in common with that stereotype, but I try to disassociate myself as much as possible. "Generation X" is little more than a marketing invention, and I don't have a particularly strong desire to associate myself with a commodified identity.

The question I now find myself asking is, "What did I ever have in common with these people?" Actually, I had a great deal in common with them at one time. When I was in grade school, *Star Wars* was a great thing for everybody because it exhibited the fairy-tale ideas on which kids are raised. Whether we like it or not, the entire trilogy and all of its off-shoots celebrate very conservative and traditional values. The villainous leaders of an evil empire dress in black and rule from their dark artificial and mechanized planet. The fair-haired hero functions as an Arthur to his Merlinesque mentor. The damsel in distress wears virginal white and, while not entirely helpless, she still requires saving and is the only significant woman in the story. It's the kind of story kids like because they've heard it a thousand times before in various forms and it spreads the message that the world makes sense and there are powers at work (be they religion, magic, or the Force) that ensure that good will always triumph over evil.

The vision of the world presented by *Star Wars* is a satisfying one, and we all like to be reassured that things fall into place so perfectly. At this point in my life, however, the only value *Star Wars* has for me is as nostalgia. I realize that the values of fairy-tales are not applicable in the real world. There is no clear-cut dichotomy of good versus evil or us versus them, although some might like us to believe that there is. Such clear notions of good and bad start wars and alienate us from those not like ourselves. Also, when we believe that cosmic forces will always assure that right triumphs over wrong, we no longer feel the need to fight for what we believe. The same people who marketed *Star Wars* to me as a child, trying to instill in me their morals, are the people who are again marketing *Star Wars* to me as a young adult, adjusting their ploys according to the changes experienced by my age group. Before, I bought into it wholeheartedly, but now I only realize how little I have in common or even want to have in common with my generation.

Ben Scholle / 117 E. Cedar Ave. / St. Louis, MO / 63119-3044

FUEL FOR DEFIANCE.

My disdain for humanity is perpetuated each moment of my life, watching the destruction carry on unceasingly day-to-day by mindless fools, always shouting and throwing my fist into the air—always muffled out by the hum of the factories and quaint drone of human behavior. We are the culprits of the largest crime known to history and we remain unpunished all the while. We are humans, stupid and ignorant. How long must this turbulent insanity continue? How long until you unravel the threads that keep your eyes shut? We are men and women—obsessed with property and crazed by currency—soon to be digested through the intestines of capitalism. And now, it is the industrialists that manifest the youth with dreams of prosperity and supreme domination, carrying over into tomorrow, seeping through the cracks, staining the horizon with their blood. And I watch as the sun sets below the mountains of the west, awaiting the prophesized star of the morning, waiting for a new day in time. Yesterday, the ashen grave of our fabled patriot was put to rest as a nation of deaf, dumb, and blind onlookers wept on his coffin. And while the public's attention had been diverted with the televised funeral, America's death squads trampled into the third world and forced the grip of imperialism onto the farming peasants working the fields, snatching the bread out of the mouth of a famine ridden child, rotting into nothing but a living corpse, curled up on its dirt floor. As for the looming vapor that hangs in the sky and rots our lungs, that is a sign of our industrial progress. The fish floating dead in our streams choked by the byproducts of the blue-collar assembly lines are a result of the American dream. Pave the forests. Chase the animals. Get a dollar for the effort. It doesn't matter, our automobiles will get us where we need to go. Parking lots and highways and bridges and tunnels have replaced the wild, untamed vastness of untainted forests. And the sneering white men in Texas have monopolized an inescapable web of dollar signs in the halls of congress, tightly woven, insuring no politician does not follow his nose to the scent of money. My visions of a hopeful future have been strangled and brought to their knees by the swarming ignorance of our brainwashed masses. And as the failed countercultures of yesterday lay slain in the gutters, drunken and eradicated by society's narcotics—the countercultures of today work hard to fight off the manufactured package that the corporations have sold back to them—a stifled version of a rebellion that once meant something and could have once changed something but now it has been bought and sold as just another trend by all the kids at the mall. Nothing will ever change. Nothing except the rhythm of the funeral drum, droning into a constant reminder of everything that we have lost and can never recover. The state's military serves as a safety-net, keeping artificial peace intact with its bombs and munitions, loading up against the enemy and heightening the tensions of government. Charging the battlefield with their rifles are the faceless young men who will eventually serve as fodder for another battle to be fought for in the name of peace. And it is the newspapers who sing a song

everyone can tap their feet to, telling us of our victorious war in which millions have been successfully slaughtered, in which the borders have been moved a few more yards to our advantage—all a victory nonetheless. The war to secure economic marginalization and hostile corporate multinationalism. When will the doves fly high above the battlefield that the countless numbers of mutilated bodies remain haphazardly scattered about, some impaled on posts others silent with bullets penetrated within their skulls? When will the borders be erased? But the results of that war are innumerable. We will someday tell our children of our struggles to maintain this democratic nightmare; we will have them open their textbooks to page four-hundred and thirty two and teach them of our great conflicts with the evil empires of this world. We must teach our children. Educate them. Inform them. File them into divisions of society and drill holes into their heads, and fill them with empty lies of our prosperous system in hopes that they will become productive members of this sick and meaningless capitalist dynasty. In hopes that they will crank the wheels that drive us further into the ground. In hopes we will fall like the Romans. Like the Egyptians. Like Nazi Germany, like all the rest before us. I can only hope for something better. I can only hope to someday breathe the breathe of freedom and to not have to spit out the filth of industry from my body, not to have to cough up the vermin of government. I can only hope to see this great civilization fall and laid flat into dust I hope to see the human race dead and the animals left alone. I hope to see justice really served, not in the courts, but in the streets, with every man and woman alive put to death with a bullet in their head in exchange for the crimes they have committed. The crimes of a species centered around hysteric arrogance and mad lunacy. The human race has devastated everything in this world and left the smoldering pieces for the next generations to clean-up. Humanity is the culprit. The criminal. And the murderer. Mankind is on a race to the end—polluting, torturing, exploiting, and destroying everything in the name of the dollar bill. And finally someday, humanity might release its awful grip from this planet. Finally someday, the raping and devastation may cease. But, not until you and I are both dead, warm in our graves, nurturing the Earth rather than stealing from it.

Bill Hogarth 16 yrs old 715.833.1972 PO Box 511/Eau Claire, WI 54602-0511

HaC.

"A music machine is a whore you can have a million times; dependable it makes you move too fast or slow." —Cardinal

I am a proud owner of a Fostex X-18 Multi-tracker unit, a 4-track recording device that has allowed me to produce over a hundred of my own musical pieces and in the process, has granted me much satisfaction and creative opportunities. I bought this thing brand new about 2 1/2 years ago for \$339.95, as well as an \$80 tape deck and a \$20 pair of those nifty Sony headphones that are extra padded (and extra huge, too). This machine is capable of holding a total of ten tracks at a time with a little help from the "bouncing technique," where you can record something on tracks 1, 2, and 3, and then "bounce" (i.e. record) them all over to track 4, allowing you to re-use tracks 1, 2, and 3 for more "bouncing." Every band I've been in has recorded something on my 4-track; I've done many musical collaborations with various musicians, and the overall creative output that I've achieved is a life-long investment. I highly recommend anyone with a sensitive, creative, and innovative ear for music to look into investing in a recording machine of some sort, whether it be a four thousand dollar reel-to-reel 16-track recording console or a little 4-track machine like mine.

Many people keep some sort of a diary in their lives; little did I know this \$440 investment would become what I consider "my diary." Some people collect small trinkets to remind them of important dates and times; other people work with visuals to create paintings, drawings, collages, scrapbooks, photography and sculptures to hold their memories, some create music... and most likely, you yourself have found what holds those special times in your heart. We must

embrace what holds the best of times for each and every one of us, for it is this time where many of our lives reach a standstill, and we begin to fear what's in store for our future. As I approach my senior year in high school, I am forced to give assertion to future aspirations and recognition to the roads ahead of me; all of a sudden, I'm receiving mail everyday... because colleges all over the world are sending me their brochures. All of a sudden... the school years are beginning to blur into thinning strands of memory that just barely intertwine the names and faces of those who've come and gone ... All of a sudden I don't see much of my parents anymore... because there's just no time to chat with mom and dad when you're out with your friends, practicing with your band, rigorously typing away for your new 'zine alone in your room, listening to all your favorite records, going to shows; or when you're coming home to a dead quiet, dim-lit home after those long, fun-filled nights out with friends, the house all locked up because your folks never stay up past one o'clock in the morning... nobody waiting for you to come home and welcome you inside.

We've begun to yield into the "freeway zone" of life, where every aspect of living is a 100 mile per-hour frenzied race into the next (ironically, in our day and age where technology is supposed to bring us convenience and grant us with less work to do!). For instance, since becoming involved with hardcore have the people I've gotten to know more than quadrupled; since then has my tastes for music widened with the sounds of every new record I add to my ears; since becoming serious with playing in a band has my days been filled with visiting new places closer to home and farther than Rome! Yes, this indeed is the "freeway zone," and as fast as it may seem that we travel, it is vital to remember what foundates us under all these new additions to our lives, for that is the key to encoding all our destined experiences into accessible memory. What links you to your past is what links you to your future. If it's by audio (music and other sounds) that most of your memories are encoded and reminisced upon, then audio perception may be your strong point and therefore it may be best to pursue activities in this particular area. If it's by visuals, smells, tastes, or touches (or some strange concoction of senses for those who are highly diverse) that your memories are easily reminisced upon, then pursuing activities in that/those particular area(s) will greatly benefit you psychologically because you are truly working with what is in your heart! If only more people acted on what they love... so much less stress, so much less to hate about working, so much more fun and play involved in your job and a hell of a lot more to aspire to in life! So what are you waiting for?! Write a song, paint a picture, bake a cake, scream and shout, play a record, give a hug, get up and dance!!!

The answer is there, the answer is there; but "there" is not a fixed position... And if I stop to catch my breath, I might just catch a piece of death. I can't keep your pace if I want to finish this race. My fight's not with you, it's with gravity." —Fugazi

Steve Brodsky/47 Cypress Ave./Methuen, MA 01844

HaC.

Hi. Even though this 'zine (*Flock Of Sheep*) is a little old I am still sending it to you. I'm hoping to put another F.O.S. out sometime soon. This *HeartattaCk* tends to appeal me with all this talk about politics and girls (my dad says he remembers when they used to be girls and not all lesbians and gay). I can't even figure out if you are Democrats or Republicans? I like that you review wholesome Christian bands like Disciple who are spreading the Lord's word (as you should be). I tell Boys Of The Cloth to send you a tape but they say you are communist and bad because you are against making money (how absurd. How do you pay for your McDonalds and live). I don't like to work either, but my dad says business and capitalism are what makes the world work as well as it does.

Well thanks for the review and may the Lord bless you. —Edward Butterfield

EBULLITION RELEASES:

| | |
|---|-----|
| PORTRAITS OF PAST - 0100110 LP | VI |
| AMNESIA - Comp LP w/Failure Face, In•humanity, Car Vs. Driver, Ordination Of Aaron, Three Studies For A Crucifixion, Scout, Thumbnail, Stephen Hero, etc... | VI |
| ECONOCHRIST - double CD | Y |
| BLEED - True Colors Running 7" | III |
| SEEN' RED - Marinus 7" | III |
| MONSTER X - 7" | III |
| EX-IGNOTA - Lazarus Is Back... 7" | III |
| HEARTATTACK #10 - comp LP w/Amber Inn, Manrae, Union Of Uranus, Jihad, Shotmaker, ex-Ignota, Loomis Slovak, Incurable Complaint, K.A.S.H., etc... | VI |
| MANRAE - 7" | III |
| AMBER INN - 2nd 7" | III |
| LOS CRUDOS/SPITBOY - split LP | VI |
| XXX - double comp LP or CD w/Endeavor, Threadbare, Well Away, Monster X, Frail, Groundwork, Policy Of 3, Via, Shatter The Myth, Portraits Of Past, Pogrom, etc... | Y |
| FUEL - Monuments To Excess LP repress | VI |
| ILLITERATE - comp LP w/Wounded Knee, Nothing Remains, Golgatha, Hypocritical Society, Ivich, Finger Print, Kina, etc... | VI |
| LIFE... BUT HOW TO LIVE IT? - 12" | V |
| JARA - three song 7" | III |
| PORTRAITS OF PAST/BLEED - 7" | III |
| STILL LIFE - From Angry... double LP | Y |
| ECONOCHRIST - Skewed 7" | III |
| ECONOCHRIST - Trained to Serve LP | VI |
| ECONOCHRIST - Another Victim 7" | III |
| 3/12/93 - comp 7" w/Sinker, John Henry West, Manumission & NFTLOT | III |
| ICONOCLAST - Groundlessness Of... 7" | III |
| ICONOCLAST - the 1st 7" (rerecorded) | III |
| ICONOCLAST - CD both 7"s & more | V |
| SPITBOY - True Self Revealed 12" | VI |
| SPITBOY - Rasana 7" | III |
| GIVE ME BACK - comp LP with Downcast, Born Against, Econochrist, Spitboy, Man Lifting Banner, Bikini Kill, Struggle, End Of The Line, Suckerpunch, Sawhorse... | VI |
| DOWNCAST - LP | VI |
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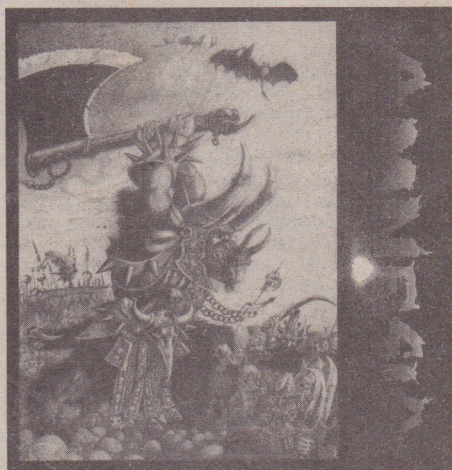
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| | |
|---|---|
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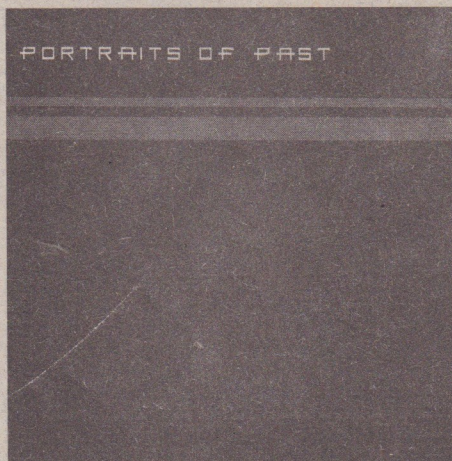
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| HALF MAN - As Everything Fell Apart LP | VI |
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